

The New Amberola GRAPHIC



53

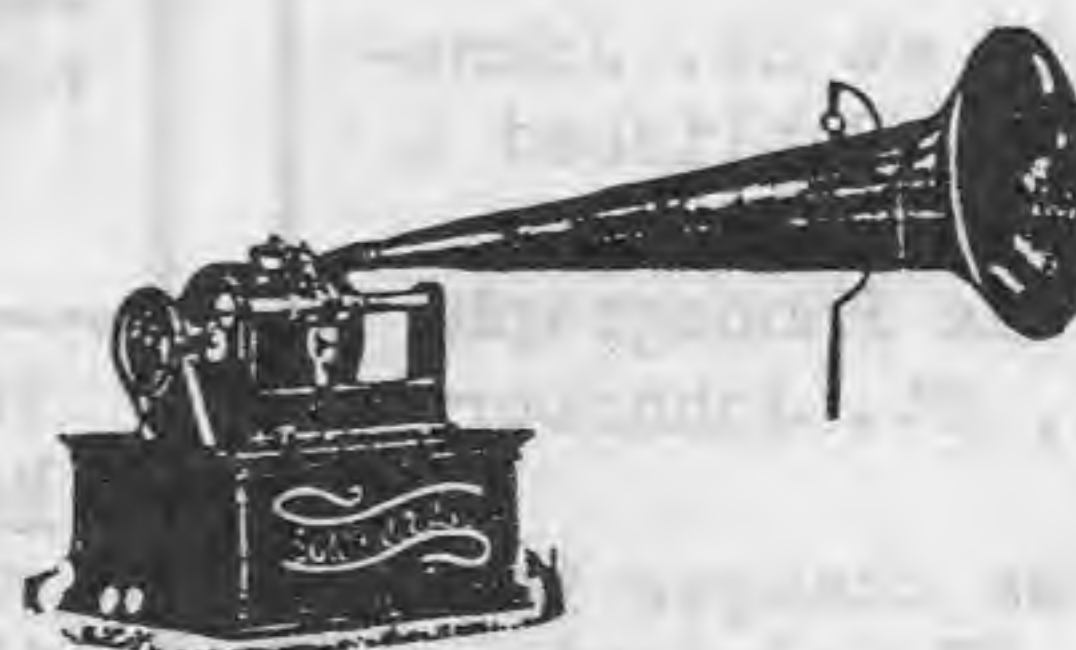
PUBLISHED BY THE NEW AMBEROLA PHONOGRAPH CO.

SUMMER, 1985

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Rudy
Vallee
Discography
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"WELCOME
BACK,
COTTER!"
(page 6)

Summer, 1985

The New Amberola Graphic

 Issue no. 53
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Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to some parts of the country and Canada. In addition, we frequently run a few weeks over our publishing deadline! Therefore, we advise closing dates of no sooner than the 15th of March, June-September and December for dated matter.

Editor's Notes

With this issue we welcome back Dave Cotter with his National Music Lovers column. To make up for lost time, Dave sent us three blocks of numbers to run this time. While he believes the NML label ends at this point, the series does not because it switches to "New Phonic." Please send details of any New Phonics you have to Dave so his column can continue till the bitter end!

This issue is a little larger than recent ones thanks to increased advertising. We thank those advertisers who help to defray the cost of publishing the GRAPHIC, and we ask that readers do what they can to patronize them.

We have now passed the 600 subscribers mark, but as yet have had no offer to become a subsidiary of Time-Life!

- M.F.B.

The opinions expressed in articles in The New Amberola Graphic are those of the writers and do not necessarily reflect those of the publisher. We assume no responsibility whatsoever for statements or opinions made in these pages (except for those of the editor!).

Electrical Cylinder Reproduction

-- A Review

George A. Blacker

I wish I could say that electronic reproduction of cylinders is an idea whose time has come. Unfortunately, its use is not widespread enough to justify such a sweeping claim. I'll have to settle for something rather more modest and say it's an idea whose time is coming.

I want to try here to de-mystify the subject as much as I can. As I analyze it, there are three main problems to be faced and overcome. I give them in what I consider to be ascending order of the difficulties they present:

- A. The pickup.
- B. The electronics.
- C. The cylinder transport mechanism. The means of tracking the record will be considered under this category.

Of the three, the problem of a pickup is much the easiest to solve. It is possible to buy a Shure M44 stereo magnetic cartridge with the necessary stylus assemblies "off-the-shelf" from Expert Pickups, Ltd., P.O. Box 3, Ashted, Surrey KT21 1QD, England. Prices are moderate, considering the relatively low volume of sales, and service is commendably prompt, in my experience. Special styli for most models of Pickering and Stanton stereo cartridges are available from Pickering & Co., Inc., Sunnyside Blvd., Plainview, NY 11803. Prices are higher and services are confined to the two makes of cartridge enumerated. Expert Pickups, on the other hand, will provide stylus assemblies for almost any make of cartridge, and will re-tip an existing cantilever if it's in good condition.

The next problem is the electronics. If you're on a very tight budget, you can use any RIAA-equalized magnetic phonograph preamplifier. It is well to be aware, however, that the RIAA equalization curve is NOT correct for any acoustic records, and can be especially inappropriate for cylinders (or vertical discs). There are two reasons for this: (a) the bass-boost action is sure to accentuate most undesirably the rumble that is always present in cylinders and is a major nuisance on celluloid cylinders such as Edison Blue Amberols, with their irregular, "bumpy" surfaces. On top of that, (b) the treble rolloff inherent in the RIAA playback equalizer will cause the loss of some of the already restricted high frequency response on the record. Result: a somewhat muffled sound. Even this is better than what you'd get from an acoustic cylinder phonograph, and you can be sure the record isn't being subjected to a fraction of the wear and tear it gets from the old machines...If you have a graphic equalizer in your audio chain, you can use it to suppress the rumble satisfactorily, but it may not be able entirely to correct for the treble rolloff, as the amount of it introduced by the equalizer in the phono preamp and the amount of boost available in most graphic equalizers are usually about equal, which leaves you pretty close to square one.

The best alternative is to use one of the various preamplifier units with variable bass and treble equalization, sometimes combined with noise filters or suppressors. I have used the Owl 1 Audio Restoration Module for some time now, and am well satisfied with it. This is a monophonic unit which has a cartridge phasing circuit built in (lateral/stereo, vertical, either channel alone) and a provision for running the output of a disc turntable to a separate RIAA-equalized preamplifier if it is desired to play modern stereo rec-

ords. Its most desirable feature next to its variable equalization is a pair of continuously adjustable low- and high-frequency notch filters. These are used to reduce rumble and surface noise. Of the two, the high-frequency filter does the most remarkable job, in that it can remove the major frequency components of surface noise (usually between 5 and 7 KHz.) with a minimum of adverse effect on response at adjacent frequencies, so that surface noise can be markedly reduced without sacrificing high-frequency response. This unit costs \$300.00 plus a \$6.00 packing and shipping charge. Order from Owl Audio Products, Inc., P.O. Box 3122, Linden, NJ 07036. A more sophisticated (and therefore more costly) unit is the Lane DH-101. Detailed information is available from Lane Audio and Records, Box 29171, Los Angeles, CA 90029. If you can afford it, the absolute ultimate is the Packburn Audio Noise Suppressor. This one can remove pops and clicks from old records as well as steady-state surface hiss.

There's another cheap way around the equalization problem: if you can find an unequalized preamplifier for magnetic microphones with an input impedance of around 50,000 ohms, use that in conjunction with a graphic equalizer.

Now we take up the question of how you're going to get your cylinders rolling properly, once you've licked the problems of a pickup and electronics. The options are pretty numerous here, and your choice will depend in large part on how versatile a machine you think you'll need and/or can afford. Obviously, anything you do is going to cost you a dollar or two--probably quite a few above two, for that matter.

Basically, you can approach the mechanical problem of what I'll call a cylinder "transport" in one of these ways:

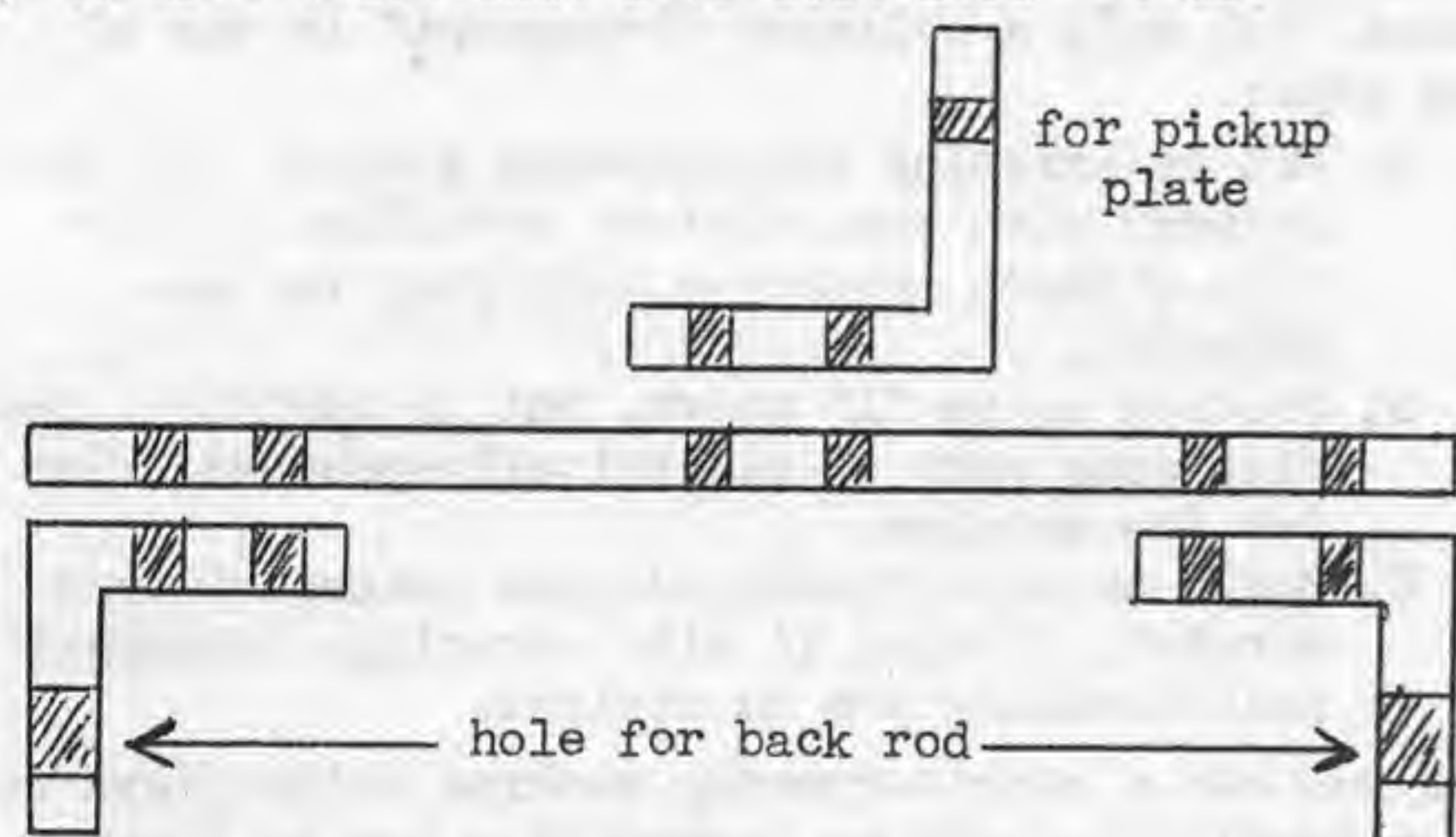
- A. Fit an existing spring-wound machine (or machines) with some sort of cartridge mount--this without otherwise modifying the machine(s).
- B. Proceed as in "A" above, but in addition, devise some sort of electrically-powered drive for the machine.
- C. Build an electrically-driven transport from scratch, fitting it with cartridge transport or self-tracking arm as desired.

If you own a smooth-running machine which plays records acoustically with no perceptible wow or flutter, there's a good chance that it will serve more than adequately as your cylinder transport. One of the larger Edison phonographs, such as a Triumph or an Opera, will often do nicely. I've never experimented with a Home phonograph in this capacity, but I don't doubt that it, too, could do the job. Obviously a machine capable of playing both two- and four-minute records should be used; very few collectors specialize only in two- or four-minute records to the exclusion of all others. It is also desirable, especially if your collection includes any pre-1902 brown wax records, to have a machine with its speed regulator accessible at the top plate.

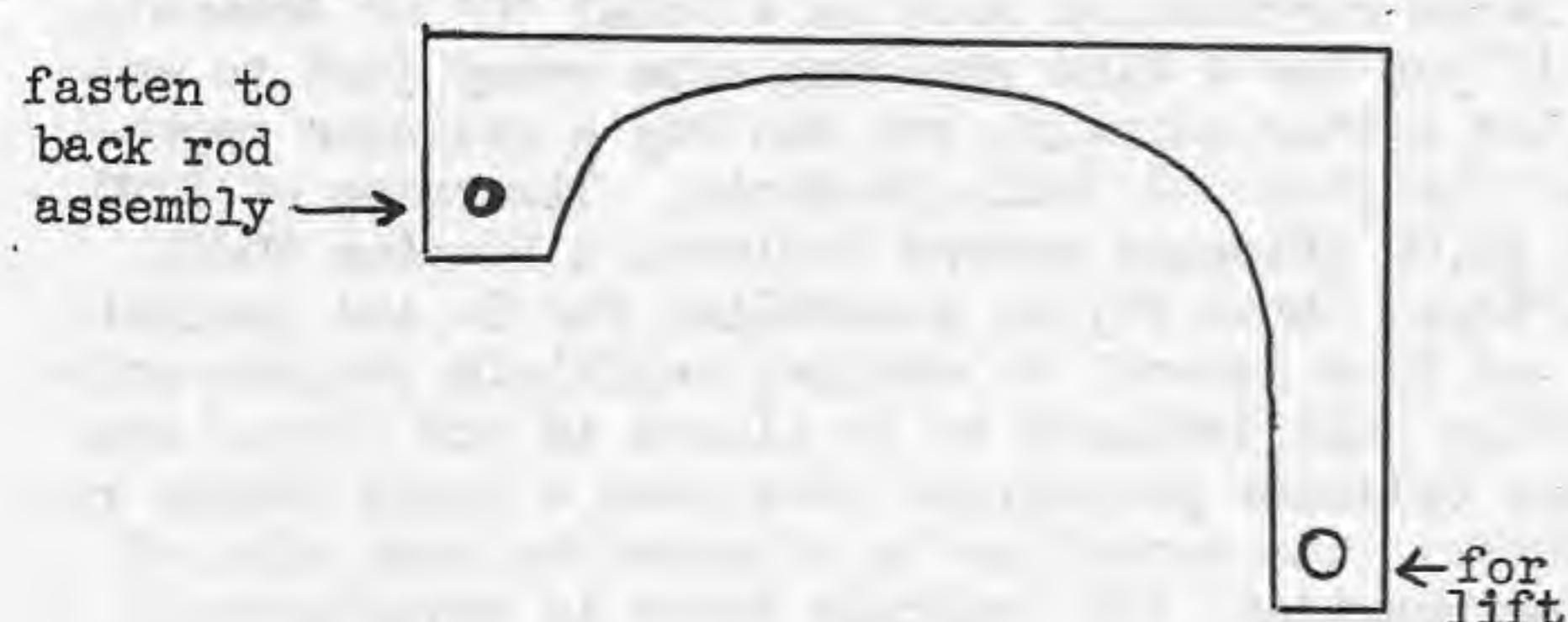
So what do we do now about the pickup? This depends greatly on the original pickup arm of your machine. If you're using an Edison, and it was fitted with one of the large reproducers such as a Model "O" or Amberola, AND if you don't mind spending some money just to settle the matter quickly, you can buy a cylinder reproducer kit from Owl Audio Products. Its price of \$290 plus \$5.00 shipping charge includes a Stanton 500AL cartridge, three stylus assemblies for 2- and 4-minute wax and Blue Amberol or similar celluloid records and a mounting unit designed to be placed in the pickup arm of any cylinder phonograph that used a large Edison reproducer. The cartridge is attached to some kind of spring mounting, and tracking force is adjusted by a thumbscrew which protrudes from the top of the unit,

4. where you'd expect to see the throat of an acoustic reproducer. I have not used one of these pickups, but have had an adverse report on it from one user who informed me that he had difficulty in getting it to track some "bumpy" Blue Amberols; apart from that, the thing seemed to be satisfactory. I venture to guess that anyone who has a decently equipped workshop, a well-supplied junk box and a modicum of imagination could devise a pickup unit of his own for considerably less money, from which he could get both the desired level of performance and much satisfaction at having done it himself.

A pickup arm designed for the large reproducers is obviously the easiest to modify for a stereo cartridge, and if you're lucky enough to own an Edison Opera, you're really got it made; the only thing you need do there is to provide for some freedom of vertical and lateral motion of the cartridge, to accommodate eccentricity of the groove spiral and the combination of variations in diameter and/or "bumpiness" of surface which are bound to occur in cylinders, whether wax or celluloid. If your phonograph uses one of the smaller reproducers such as the "C", "H" or "K", I'd consider it advisable either to get another arm (if you can find one!) or, if your workshop is adequately equipped, make a new arm of your own design. To do this, cut a piece of steel strap of the same length as the old arm casting (that part of it which rides on the back rod) and no more than an inch wide. To each end of this attach a piece of one-inch angle iron through one angle of which is drilled a hole equal in diameter to the back rod. I'm not much of a mechanical draftsman, but I'll try to draw below what I've described -- thus:



Remove the feed nut assembly from the original pickup arm and after determining how far from the left end of the old arm it was fastened, establish a similar location for it on the new arm and, drilling the necessary mounting holes, attach the feed nut to the new arm. Needless to say, this will be a very tricky, ticklish job, so proceed with extreme care. A third piece of angle iron should then be fastened to the top side of the strap, as indicated above. This should be offset by about an inch from the center line of that part of the arm in which the original reproducer was mounted. A plate made, preferably, of 1/8-inch aluminum, and cut concave on the bottom to clear the mandrel and cylinder, should be fastened at its shorter end to the third angle iron. A rough (very rough indeed!) sketch of the plate appears below:



The cartridge, attached to a low-mass, low-friction vertical/lateral pivot and mounting assembly, should be mounted on this plate in such a position that the stylus travels along the center line of the mandrel. The cartridge should also be perfectly horizontal when resting on the cylinder, or as nearly so as possible. My experience with pickup assemblies of this sort suggests that there is no need for a counterbalance to adjust tracking force; it's well within the limits of what the cylinder can take, and remember, the highly compliant stylus of a stereo cartridge is going to be far easier on cylinders, even brown wax, than any acoustic reproducer ever was.

The bottom edge of the front of the plate should not ride on the knife edge; since it's offset somewhat, it is sure to travel beyond the end of the knife edge in the course of tracking across a record. A hard steel washer fastened at the end of a smallish machine bolt (8-32 is more than adequate) and positioned by means of spacers of suitable length should be used. Space the washer so it's in about the same position relative to the cartridge as the original lift lever was on the acoustic arm. A simple lift lever can be made of a small piece of 1/8 inch aluminum plate about 3/4 inch long by 3/8 inch wide. Put an additional spacer beyond the washer, drill one end of the piece to a diameter just a bit larger than the diameter of the spacer and mount the lever, whose opposite end has a notch filed in it slightly in excess of the width of the knife edge. The lever will look more or less like this:



It is also advisable to devise some sort of limit stop to control lateral and vertical travel of the cartridge beyond what is necessary for proper tracking of the record. If you get this right, the lift lever should not only disengage the feed screw, but lift the cartridge off the record as well. That's what happens on the machines I modified for the Edison Site.

Having discussed, in rather general terms, the options available for fitting an electrical pickup to a smooth-running acoustic phonograph, let's think about what, if anything, can be done with a smaller phonograph such as the Standard or Gem, which may not run so smoothly; it has been my impression that they exhibit an undesirable amount of flutter. I've already said the larger models are best suited to the kind of modifications discussed here, but I am well aware that not every collector has one of them, and it's not very easy to go down the street and buy one of the more desirable kind of machine. Even if you could find one readily, the next and obvious question is whether you could afford it! That being so, it might prove cheaper to electrify one of the smaller models. If you do decide to go this route, you'll want to decide at the start on how elaborate an electrical drive you want. That, in turn, will depend on the nature of your cylinder collection. If you have only post-1902 cylinders recorded at 160 rpm and don't plan to buy anything else, a single-speed drive (160 rpm) will meet your needs. If you have a number of pre-1902 brown wax records whose speeds tended to vary appreciably between 100 and 144 rpm, your best bet is a variable-speed drive. Again, I must speak in pretty general terms about the design of such drives, because I don't have any precise specifications to quote, but I hope you'll get the idea and, at least armed with some notion of what you want, you'll be better able to go after it.

The motor used in any electric cylinder phonograph drive should be one of three types: (a) hysteresis synchronous, (b) AC induction (to which the hysteresis

synchronous type is somewhat similar) and (c) DC, of the type used in portable tape or cassette recorders; the speed of this type is usually determined by the precisely regulated voltage on which it operates. If you choose type (c), you'll need the assistance of someone who is knowledgeable in electronics, as you will need, at a minimum, a regulated DC voltage supply. The other two types will run on 117 volts AC 50 or 60 Hz. For a single-speed drive, it is necessary to determine the exact speed of the motor, so a ratio of diameters between the drive pulley on the motor and the mandrel pulley can be established which will yield the desired speed, namely 160 rpm. Obviously, you'll need to do some machine work here, or have it done; in the latter case, be ready to spend some bucks. Hysteresis motors are available in a number of speeds, all of which are multiples of the power frequency. I believe the lowest speed available is 300 rpm; since this is fairly close to 160, it could be a desirable design to work with. Most ordinary AC induction motors run at some speed under 1800 rpm; the exact figure may be somewhat variable. The most desirable type of motor of this general type is a 4-pole, as it is a bit more constant in speed and may have better torque. If, in the case of a single-speed drive, it proves impractical to run the belt directly from the motor to the mandrel, it may be necessary to provide an intermediate stage of reduction. I recommend a belt for this, as idlers, if left engaged with power off for any appreciable length of time, develop "flats" which can cause noise and rumble; who needs 'em?

It isn't very easy to design a variable-speed drive which can be mounted out of sight of the top deck of any cylinder phonograph; the main problem is to locate the speed control so that it will be accessible from the same place where a speed control for the old spring motor was (or in the case of some later Edison models, should have been). The power switch may also pose a problem or two. This is said on the assumption that it is desired not to alter the physical appearance of the top deck any more than is absolutely necessary. If you go about it properly, you shouldn't have to. The simplest way to get variable speeds from a fixed-speed motor, in my opinion, is to fit a conical pulley to the motor and run that against a second wheel of fixed diameter. If you want to change the position of the motor and cone relative to that of the second wheel, that wheel may be of whatever diameter you deem desirable, fitted with a rubber "O" ring. If moving the motor seems to make for design problems, the motor may be fixed in position and an idler wheel interposed between the cone and the second wheel (in this case, the idler should be rubber-tired). The second wheel should then be a cylinder, preferably of constant diameter and of the same length as the cone. The greater the length of the cone, the easier it will be to get fine speed adjustments.

So much for electrifying existing cylinder phonographs. I must cite one drawback to this scheme: if you collect a wide variety of types of cylinder, you may have to electrify more than one machine to play the different types. I was engaged by the Edison National Historic Site in West Orange, N.J., to fix up a means of reproducing their cylinders through electronic equipment, and I ended by modifying two machines for them: a Concert phonograph for their holdings of 5-inch records and a Triumph for the 2-inch ones. Work is now in progress on a third player for their small library of "Kinetophone" movie soundtrack cylinders, of which they have about 14. The basis for this is a more-or-less cannibalized Kinetophonograph which had gathered dust and bat guano in a third-floor loft of the main building for years.

("Starting from Scratch: The Electrographophone Junior" in the next issue. Comments to George Blacker, 245½ So. Main Street, Cheshire, CT 06410.)

Off The Record; or "Play That Part Again!"

Over the years that it has appeared, this column has featured numerous "flubs" which collectors have heard on their records and then forwarded details to the NAG. This time, we quote from a sixty-year-old article from Metronome which describes difficulties encountered at a contemporary recording session. The article was furnished by John Leifert (who, incidentally, made his debut on national radio last month singing with Vince Giordano's Orchestra on "A Prairie Home Companion!")

Metronome, March 15, 1925, page 63

WM. HAID NOW AT THE CONGRESS HOTEL, CHICAGO

...In the picture you see Haid & his "Ambassador model tenor banjo. Recently a record was made by Haid for Ludwig & Ludwig, Chicago, who manufacture the Ambassador banjos. For this performance Mr. William F. Ludwig was drafted by F. W. Miller as announcer, and as the record had to be made in something approximating a hurry, everyone was more or less nervous on that account.

This nervousness manifested itself in the case of the announcer in a ruinous cough which was perfectly reproduced in a few preliminary attempts to get going.

When the announcer finally got control of his thorax, the pianist had developed a set of nerves and proceeded to step on a couple of tacets in a very effective manner.

Everything was finally overcome and a master record had just been completed, when Mr. Ludwig (who was timing the recording) exclaimed exultantly: "Just an even three minutes, boys! That's that." And it was. It was "that" all over again, for his fatal words had been recorded.

The record described in the Metronome article was undoubtedly the Autograph record made by Marsh Laboratories of Chicago. Side 1 (mx. 701) is a medley combining "Shim-Sha-Wabble" (sic) and "I'll See You In My Dreams," while side 2 (mx. 702) is a demonstration of the Ludwig banjo. Our copy of the demonstration record contains none of the problems mentioned in the article, so, as the final line infers, it must have been recorded once more.

Jim Constantian tells us of a comment made at the end of a recording which was issued and is quite audible. It occurs at the end of the Columbia Quartette's record of "Summertime" (Columbia 3771, A422, or any off-brand equivalent, such as Standard or Harmony; all take 2). There is a brief pause at the end of the song, when Frank C. Stanley can be heard asking "That all right?"

On Harmony 761-H, we can hear an artist who is faced with a technical failure, but who proceeds undaunted! Organist "Carol Wynn" ("Franklyn Ferris" on Velvet Tone 1761-V!) attempts to play celesta during the final chorus of "Beloved" (take 2), but the instrument fails, so after the first note all we hear is "thud, thud." She/he proves to be a real trouper by continuing on in the previous mode as if nothing happened -- and the record was issued.

national music lovers: part 21

by DAVE COTTER

We're going to go right to the listings and save the additions and corrections until next time, as we are moving (again) and some of the letters and reference notes are still packed away. If space permits, the remainder of the NML portion of this research will be printed below. As there are an increasing number of blank spaces for these later recordings, it would appear that these NMLs did not sell as well as the earlier issues. It becomes increasingly apparent when we start on the New Phonic label (which continues to use the NML release numbers and begins at either 1219 or 1220).

* * * * *

LATEST SONG AND DANCE SERIES

(Label design: red shield on gold background)
(1194 through 1201)

- 1194 Henry Duke and His Uke (31043-2)
I NEVER SEE MAGGIE ALONE
Music Lovers Male Quartet (31089-3)
WHEN I FIRST MET MARY
- 1195 Master Melody Makers (7040)
IT ALL DEPENDS ON YOU (with vocal refrain)
N.M.L. Dance Orchestra ()
MOONLIGHT ON THE GANGES
- 1196 National Music Lovers Orchestra (31063-1)
THERE'S EVERYTHING NICE ABOUT YOU (with vocal chorus)
Manhattan Musicians (7045-3)
I WONDER HOW I LOOK WHEN I'M ASLEEP (with vocal chorus)
- 1197 Music Lovers Dance Orchestra (7182-1)
RUSSIAN LULLABY (with vocal chorus)
Fred Hall and His Roseland Orchestra (139-2)
HOW'D YOU LIKE TO BE MY SWEETIE (with vocal chorus)

1198 ?
?

1199 ?
?

1200 ?
?

1201 ?
?

* * * * *

LATEST SONG AND DANCE SERIES

(Label design: red shield on gold background)
(1202 through 1209)

1202 ?
?

1203 ?
?

- 1204 David Harris (150-2)
LINDBERGH (THE EAGLE OF THE U.S.A.)
Manhattan Musicians (31162-2)
I'VE BEEN WAITING FOR YOU

- 1205 Master Melody Makers (154-1)
HALLELUJAH
Master Melody Makers ()
TOGETHER

1206 ?
?

- 1207 Manhattan Musicians (112-1)
SO BLUE
Manhattan Musicians ()
ONE MORE WALTZ

- 1208 N.M.L. Dance Orchestra (7174-2)
SOMETIMES I'M HAPPY (with vocal chorus)
Master Melody Makers (31174-2)
HOW CAN A GIRL LIKE YOU LIKE ME

1209 ?
?

(NOTE: There has been one record in this set verified as featuring the label of 1205A on one side and the label of 1207A on the reverse.)

* * * * *

LATEST SONG AND DANCE SERIES

(Label design: red shield on gold background)
(1210 through 1218?)

(NOTE: Either we goofed someplace or there is another nine record set in here someplace...or NML skipped a release number.)

- 1210 Master Melody Makers (7207-1)
ME AND MY SHADOW (with vocal chorus)
Manhattan Musicians (31173-2)
SUNSET DREAMS (With vocal chorus)

1211 ?
?

- 1212 N.M.L. Dance Orchestra (2635-1)
PLAYGROUND IN THE SKY (with vocal chorus)
Music Lovers Dance Orchestra (2626 B2)
MEDLEY OF OLD TIME WALTZES (with vocal chorus)

1213 ?
?

1214 ?
?

- 1215 Manhattan Musicians (2659 B2)
THE SONG IS ENDED (BUT THE MELODY LINGERS ON)
(with vocal chorus)
Music Lovers Dance Orchestra (2681)
ROSES BRING DREAMS OF YOU

- 1216 N.M.L. Dance Orchestra (2632)
GOOD NEWS (with vocal chorus)
N.M.L. Dance Orchestra (2637)
MY NEW GAL (with vocal chorus)

- 1217 Master Melody Makers (2576 D2)
CHARMAINE (with vocal chorus)
Manhattan Musicians (2628 B1)
WILL YOU LOVE ME IN DECEMBER? (with vocal cho.)

1218 Manhattan Musicians (2618 B1)
 MOONLIT WATERS (with vocal chorus)
 Music Lovers Dance Orchestra (2640-1)
 FAREWELL ALOHA (with vocal chorus)

--A fitting last (?) side to the National Music Lovers label!

* * * * *

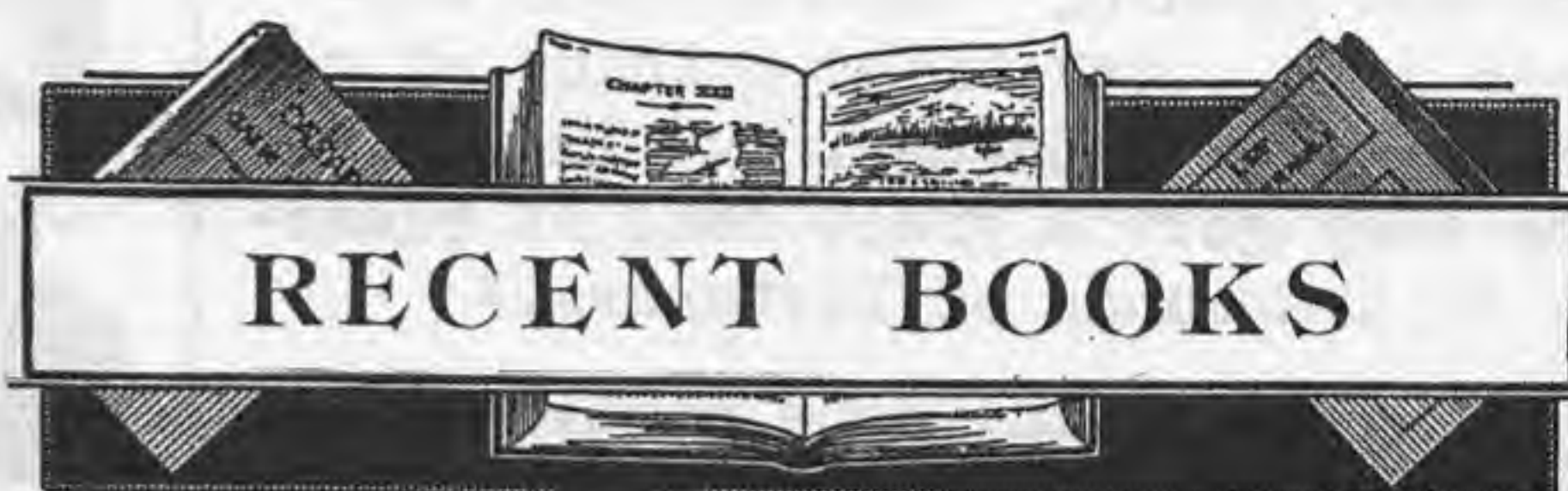
--Matrix Notes--

- 1194 (31043) from Bell 479, also by Honey Duke who is actually Johnny Marvin
- 1194 (31089) from Bell 502 by Original Criterion Male Quartet
- 1195 (7040) from Banner 1927 by Jack Pettis and His Band, vocal by Scrappy Lambert and Billy Hillpot
- 1195 () possibly from Emerson 3112 by Fred Hall and His Orchestra
- 1196 (31063) from Bell 485 & Emerson 3114 by Frank Dailey and His Orch.; vocalist unknown
- 1196 (7045) from Regal 8240 by Fred Rich's Dance Orch. vocal by Sammy Fain and Artie Dunn
- 1197 (7182) from Banner 1966 by Adrian Schubert and His Salon Orch., vocal by Harold Clarke (actually Scrappy Lambert)
- 1197 (139) from Bell _____ by Fred Hall and His Roseland Orch., vocal by Arthur Fields
- 1204 (150) from Bell 524 by Arthur Fields
- 1204 (31162) untraced
- 1205 (154) untraced
- 1205 () untraced
- 1207 (112) probably from Emerson 3135 by the Lanin Melody Orchestra, vocalist unknown
- 1207 () untraced
- 1208 (7174) from Banner 6008 by The Six Hottentots, vocal by Irving Kaufman
- 1208 (31174) untraced
- 1210 (7207) a Plaza master, possibly by Fred Rich's Orchestra; there may have been no other issues of this master
- 1210 (31173) probably from Bell 535 by Fred Hall and His Orchestra
- 1212 (2635) from Cameo 1238 by Society Night Club Orchestra, vocal duet by unknown artists
- 1212 (2626) from Cameo 1243 by George Hall's Orch., titled on Cameo as "Grandma and Grandpa's Waltzes" - Part 1
- 1215 (2659) from Cameo 1250 by Sam Lanin's Troubadours; unknown vocalist
- 1215 (2681) from Cameo 1251 by Little Club Orchestra; titled on Cameo as "Roses Remind Me of You"
- 1216 (2632) from Cameo 1241 by Lou Gold and His Orch.; vocalist is Scrappy Lambert in spite of identification as Jimmy Kern in Rust
- 1216 (2637) from Cameo 1245 by Walter Johnson and His Orch. (actually Lucky Devils); vocal by Fred Wilson and _____ McClelland
- 1217 (2576) from Cameo 1212 by Society Night Club Orch. (actually Bob Haring and His Orch.); vocalist is unknown
- 1217 (2628) from Cameo 1242 by George Hall and His Orch.; vocalist is unknown, but is possibly Leroy Montezanto
- 1218 (2618) from Cameo 1242 by Bob Haring and His Orch.; vocalist is unknown, but again may be Leroy Montezanto
- 1218 (2640) a puzzle. This is possibly from Cameo 1244 by Lou Gold and His Orch., vocal by Jimmy Kern, but Rust shows this title as Cameo matrix 2632 - not 2640. However, the selection is a Lou Gold composition.

7.
 As usual, any additions and corrections will be most welcomed. We may even fill the next column with just that and save the New Phonic listings until the following issue. Please note the new address... It's the same place that we were in when we started this project back in 1975 (issue 15): Dave Cotter, 225 Brookside Ave., Santa Cruz, CA 95060.

* * *

An afterthought -- although National Music Lovers was not known for any consistency, it appears that all of the final series may have been produced for them by Cameo. If this is the case, no. 1210 does not belong with this group, but should appear with the previous one.



The Rudy Vallee Discography

There's certainly no denying the fact that Rudy Vallee fills a unique niche in the history of popular music in this country. Therefore, Larry Kiner's book devoted entirely to his recordings is long overdue.

The discography begins with Rudy's first Columbia personal recording of 1921 and concludes with his last commercial lp's in the 1970s. In between is a wealth of recorded material -- all known British recordings made during his year off from college in 1924-25, the Harmony-Diva-Velvet Tone period, the enormously popular Victors, the brief stint for Hit-of-the-Week, the elusive Columbias, etc., etc. There are also some surprises to be found in the discography: 2 Edisons, a Vocalion by Franchini's Serenaders, some unissued Hit-of-the-Weeks, as well as others. For the detective-collector, there is mention of a 1923 personal recording, of which there are no known details other than that it wasn't for Columbia.

I did notice a few minor errors, especially in the early years. These include a couple of contradictory take numbers as well as some issue numbers for "Dream Sweetheart" which don't appear to be correct. A somewhat larger mistake is the assumption that vocalists Sleepy Ward and George Morrow on early Harmony issues are real people. While the people may have existed, their names are merely masks for good old Irving Kaufman! And the most curious error is committed by Rudy Vallee himself in his introductory letter when he refers to early records made on "low priced Banner and Regal (Columbia subsidiaries) discs." (Not only were Banner and Regal not Columbia subsidiaries, the orchestra never recorded for them, as Kiner's discography bears out! He was obviously referring to the Harmony-Diva-Velvet Tone series.)

The book is a feast of Vallee recording information, supplemented by indexes, label illustrations, photos, a list of motion pictures, and more. There is even a wonderful advertisement for his Hit-of-the-Week records. The discography is straightforward and easy to follow, though I personally would prefer not to have it in the "dot matrix" computer-style of print.

Larry Kiner's The Rudy Vallee Discography has 192 pages, is hardbound, and is published at \$35.00. It is number 15 in a series of discographies published by Greenwood Press, 88 Post Road West, Westport, CT 06881.

King and Kyser

Wayne King's recording career actually began in 1923 as a clarinet and saxophone player on a series of records made by Albert E. Short and His Tivoli Syncopators for Vocalion. In 1925 he served in the same capacity with Dell Lampe's Orchestra when they recorded six sides for the Chicago-based Autograph label. King became a Victor artist with his own orchestra in 1929. Albert McCarthy, in *The Dance Band Era*, writes of King, Cavallo and Duchin, "the recorded evidence left...may offer nothing of genuine musical interest, but in their time they gave a great deal of pleasure to thousands of listeners."

In spite of the date mentioned in the *N.Y. Times* obituary, Kay Kyser had a band as early as 1928 and was making Victor records to prove it! Six sides made in 1928 and 1929 were issued on the elusive V-40000 series.

OBITUARIES

The Burlington Free Press

July 19, 1985

Bandleader Wayne King Dies

PHOENIX, Ariz. (AP) — Wayne King, a self-taught saxophonist and bandleader who became known as the "Waltz King," has died at age 84.



KING

King, a Savannah, Ill., native, died Tuesday at his Paradise Valley home. In 1974, when King's orchestra drew 16,000 people to a Chicago dance floor, the bandleader said: "Memory is what brings them out. In times of trouble they come to listen to music that reminds them of the days when they had no worries."

His half-century career took off

in 1927 when he began leading a band at Chicago's Aragon Ballroom.

King's music became a staple on radio. His orchestra performed on television during the late 1940s and early 1950s, and he recorded many albums of romantic dance music.

Even during the 1950s, when young people turned to rhythm and blues and rock 'n' roll, he continued to send bands on the road for one-night stands, playing such hits as "Melody Of Love," "Josephine," "Goofus" and his theme, "The Waltz You Saved For Me."

King's musical style never changed, and neither did his saxophone; he always played the same sax, a Buescher made in 1928. He taught himself to play the saxophone as a youth, and had claimed he never took a formal music lesson.

Milan Welcomes 'Young Edison'

THE VOICE, MAY 23, 1984

By Ellen Maurer

It is a stage of granite and the players are of bronze. It has been created to last for centuries as a reminder to those who view it that Thomas Alva Edison began his brilliant life here, in Milan, Ohio.

The dedication of the Young Edison sculpture took place last Saturday in a formal ceremony attended by contributors, dignitaries and the curious. It was the culmination of years of work by artist Michael Tradowsky.

There is more than metal and stone in this work of art. There is life and caring in Tradowsky's tribute to Milan's favorite son. The artist wrote, in his initial proposal for the sculpture, that "The sculpture will show Nancy Edison, as she has interrupted her housework to sit down and give her son a lesson in reading She has been deciphering the letters for him until his restless mind has started to wander. The observer should come away from viewing the sculpture with certain realizations. There should

be some humor reflected in the boy's not paying attention. However, the boy's expression must not be idle but rather preoccupied with the concentration on an interesting problem. The mother should express kind determination. She, now in her mid-forties and having lost two children, will not tire in shaping and uncovering the peculiar abilities that only she is able to sense in her youngest child. There should be the extrasensory aura of communication between the two figures that stands for the essence of love between mothers and sons."

The dedication of the statue on Milan's Square is also the final chapter in this enormous undertaking by the Milan Garden Club. From the inception of the idea in 1979, members of the group have worked endless hours to raise the necessary funds for the project. Chairmen of the Sculpture Committee were Mrs. Alice Bagley and Mrs. Jeanette Henry.

Facts about the Edison sculpture

The bronze sculpture was cast at the Mengel Foundry, Atlanta, Georgia. It weighs 3,500 pounds. The granite pedestal was quarried at The Rock of Ages quarry at Barre, Vermont and weighs 14,300 pounds. The models for the work of art spent 100 hours sitting for the artist and Dr. Tradowsky used 1,200 pounds of clay in sculpting the original model.

The list of contributors to the sculpture fund is a long one. The major donors, however, are remembered on the granite base that supports "Young Edison". They are John and Doris Ernesthausen, the Charles Edison Fund,

Joseph and Jeanette Henry, Frank and Alice Bagley, Paul and Irene Bleile, the Don Gfell family, Growers Chemical Corporation, Jeanette Henry, Joseph and Jenny Huot, Litonia Downlighting, George and Mary Cannon Lockwood, McGraw-Edison, Milan Chamber of Commerce, Milan Garden Club, Paul Carpenter, Milan Jaycee Women, Milan Presbyterian Memorial Foundation, Lucile Mowry, Robert Mowry, Ohio Edison Company, Ron and Rita Rospert, Frank Ryder, George William Samaha, Society Bank - Milan, Charles and Dorothy Southard, and Robert and Joan Wikel.



(courtesy of Bobbie Gfell)



THE NEW YORK TIMES, WEDNESDAY, JULY 24, 1985

Kay Kyser, 79, Band Leader

By ROBERT PALMER

Kay Kyser, whose swing-era band was known to radio listeners as the Kollege of Musical Knowledge, died of a heart attack yesterday in Chapel Hill, N.C. He was 79 years old and had been active as a Christian Scientist since he retired from show business in 1951.

Mr. Kyser graduated from the University of North Carolina in 1928, and stayed on in the university town of Chapel Hill until 1934, when he formed his first band. He reportedly suffered a bout of stage fright the night of his band's first performance, and convinced a friend, the songwriter Johnny Mercer, to serve as frontman. But he soon bounced back, and late in 1934 his band broke the previous attendance record, set by Hal Kemp, at the Blackhawk in Chicago. Mr. Kyser's radio broadcasts from the Blackhawk made his band's reputation.

Years later, Mr. Kyser made a "rueful confession" — he never learned to read music or play an instrument. But he was a canny showman and radio performer. Wearing an academic cap and gown, wielding a professor's pointer, he played the role of "the old professor," and billed his band as Kay Kyser's Kollege of Musical Knowledge. He was a radio favorite for more than a dozen years, combining sweet-band arrangements, comedy bits, and quiz-show routines which awarded prizes to encourage audience participation.

Mr. Kyser and his band enjoyed a number of hit records, including the fondly remembered, utterly nonsensical "Three Little Fishes." During

World War II, he performed extensively at Armed Services training camps and hospitals, and recorded one of his biggest hits, "Praise the Lord and Pass the Ammunition."

A Trumpeter named Merwyn Bogue found fame as a member of Mr. Kyser's orchestra, singing and doing comedy routines using the stage name Ishkabibble. Later, Mr. Kyser hired a young singer who is now a leading television talk-show host, Mike Douglas.

Mr. Kyser married a Hollywood model, Georgia Carroll, and appeared in several motion pictures.



Does it surprise you that in 1934 there was a popular song called...

"MARAHUANA"?

In our tape #1007, "Sex, Drugs & Booze" we take a lighthearted "Vintage" look at these three perennial topics. In addition to "Marahuana," we include:

"Let's Misbehave"

"Kickin' the Gong Around"

"Just a Little Drink"

"Chant of the Weed"

"I Like a Guy What Takes His Time"

"Everybody Wants a Key to My Cellar"

and 12 more!

Artists include Bert Williams, Rosa Henderson, Irving Aaronson and His Commanders, Beatrice Lillie, South Street Trio, etc., etc.

Also available:

#1005 - Electric Edisons (1927-1929)

#1008 - Annette Hanshaw (1927-1932)

#1010 - "Gems" of Broadway (Selections by the Victor Light Op. Co.)

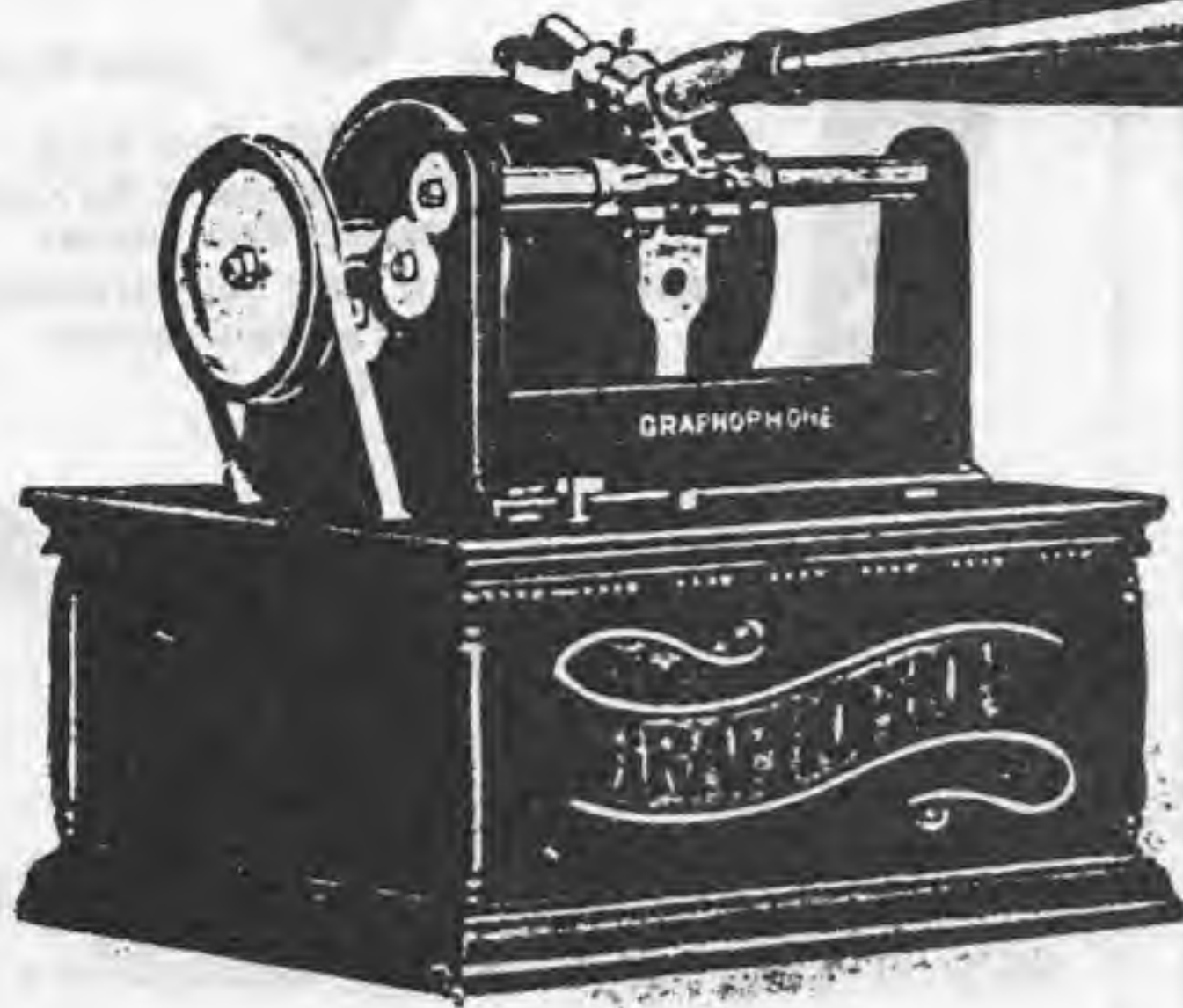
All tapes are \$3.98 each; add 50¢ per order postage & handling. Vermont residents add 16¢ sales tax per tape.

VINTAGE RECORDING CO.

P.O. Box 356

St. Johnsbury Vermont 05819

The "HOME GRAND" Graphophone.



A WONDERFUL TALKING
MACHINE OF THE GENUINE
GRAND TYPE FOR

\$100

The Real Thing; not an Imitation.
Made on the same Principle as the Graphophone Grand, by the Same Makers.
Reproduces the Same Records with the Same Marvelous Effects.
Adapted to Home or Concert Use.

The farthest step forward ever made in the talking machine art, crossing the threshold of a new world of possibilities, was the discovery, in our factory, of the principles applied in the construction of the Graphophone Grand, which when first publicly exhibited seven months ago, made a tremendous sensation by its marvelously loud and perfect reproductions of sound. Scientists hailed this achievement as a great discovery, for it swept aside the limits that had barred the way to absolutely perfect sound reproduction. These principles are now applied with equal success in the production of the new "Home Grand," which is a machine of the genuine "Grand" type and not an imitation.

The "Home Grand" with Columbia Grand records brings in audible effect the living singer or musician actually into the presence of the listener.

Reproductions of music, song or speech as loud and louder than the original, with all the original sweetness and melody. The real music; the actual voice; not a diminished copy or a "far away" effect.

The "Home Grand" is handsome and durable in construction and simple in operation. By means of a tandem-spring motor it will run several Grand Records at one winding.

Graphophones of other types from \$5 up. Write for Catalogue.

Columbia Phonograph Co., Dept. A.

New York, 143 and 145 Broadway.

Retail Branch, 1155, 1157, 1159 Broadway.

Philadelphia, 1032 Chestnut St.

Paris, 34 Boulevard des Italiens.

Baltimore, 110 E. Baltimore St.

San Francisco, 723 Market St.

St. Louis, 720-722 Olive St.

Berlin, 55 Kronenstrasse.

Chicago, 211 State St.

Buffalo, 313 Main St.

Washington, 919 Pennsylvania Ave.

Berlin, 55 Kronenstrasse.

fig. 1, July 1899. This machine was in production for approx. 6 months.

The "Columbia Grand" Graphophone at \$75



is the centre of attraction in the Talking Machine world to-day.

The NEW Home Grand, Just out, - \$100
Graphophone Grand, - - - \$150

All reproducing with the same volume and naturalness as the original itself, and with the same pleasing effect.

Columbia Records are Superb The finest talking-machine records are those "Made for the Columbia Phonograph Company." They have the richest quality, purest tone, most brilliant effect, smoothest surface and are the loudest, best and most durable. Entire catalogue in both large (Grand) and small sizes. Price—Small Records—50 cents each; \$5 per dozen. Grand Records, \$1.50 each.

Graphophones from \$5 up.

Toy Graphophone, for children, \$1.50, including five disk records.

Write for catalogue "A. C."

COLUMBIA PHONOGRAPH COMPANY

New York, 143-145 Broadway.
Retail Branch, 1155, 1157, 1159 Broadway.
Philadelphia, 1032 Chestnut St.

Baltimore, 110 E. Baltimore St.
San Francisco, 723 Market St.
St. Louis, 720-722 Olive St.

Chicago, 211 Wabash Ave.
Washington, 919 Pennsylvania Ave.
Buffalo, 313 Main St.

Paris, 34 Boulevard des Italiens

Berlin, 55 Kronenstrasse

Columbia Grand Graphophone Reduced to \$50.00



Former Price, \$75.00.

New Price, \$50.00.

A Wonderful Talking Machine of the Genuine Grand Type, made to meet the demand for a Graphophone of less expensive construction than the Graphophone Grand and Home Grand, but embodying the same principles.

Grand Records Reduced to \$1.00 each.
Grand Blanks Reduced to 75 cts. each.

The Columbia Grand is handsome and durable in construction and simple in operation. Reproduces music, song or speech as loud and louder than the original, with all the original sweetness and melody.

Graphophones of other types, from \$1.00 up.

Columbia Records are Superb.

"BEST AT ALL POINTS." Loudest, Clearest, Smoothest, Greatest Variety, Cheapest.

Small Records, 50 cents each, \$5 per dozen.

Grand Records, \$1.00 each.

You can make your own records on the Graphophone.

Write for Catalogue B.

COLUMBIA PHONOGRAPH COMPANY,

DEPARTMENT B.

NEW YORK, 143-145 Broadway.

RETAIL BRANCH, 1155, 1157, 1159 Broadway.

CHICAGO, 211 Wabash Avenue.

LONDON, 122 Oxford Street, W.

ST. LOUIS, 720-722 Olive Street.

PHILADELPHIA, 1032 Chestnut Street.

BALTIMORE, 110 E. Baltimore Street.

PARIS, 34 Boulevard des Italiens.

WASHINGTON, 919 Pennsylvania Avenue.

BUFFALO, 313 Main Street.

SAN FRANCISCO, 723 Geary Street.

BERLIN, 65 A Friedrichstrasse.

fig. 2, Dec. 1899-Jan. 1900. The first AG, made for approx. 8 months.

fig. 3, Sept. 1900. The black bed-plate AG.

Phonograph Forum

by George Paul

Echophone Update

Reader L. J. Wojtkiewicz writes that he has an Echophone carrying an oval metal plate stating:

American Talking Machine Bureau
630 Halsey Street
Brooklyn, N.Y.

While this is obviously the name of the retailer of this particular example, it raises an interesting question. Was this "Bureau" in any way related to the American Talking Machine Co., manufacturer of Vitaphones and Vitaphone Disk Records? Columbia was certainly included in both enterprises (Vitaphones and the retailing of Echophones) so the possibility exists that this could be yet another unlikely business relationship amidst the tangled talking machine industry of the late 1890's. If any reader can throw more light on this, please do.

(A G)RAND GRAPHOPHONE IN PERSPECTIVE

The AG Graphophone, or "Columbia Grand," is one of the more commonly seen (if any 5-inch machine is "commonly" seen) machines which play the large Concert or Grand records. Despite an advanced collector's predilection for more exotic, rarer models, the evolution of the "Columbia Grand" represents three distinct variations within the space of 14 months, and affords us an example of cut-throat turn-of-the-century competition at its best.

The Columbia Phonograph Co. introduced the Grand type Graphophone in December of 1898. This was the type GG, a mammoth, ornate beauty with a price of \$300. Prior to this event, the public was familiar with only one size of cylinder, the standard 2" variety, made of brown wax. These records gave smooth, clear reproduction, but were not as loud as the flat Gram-O-Phone records which were proliferating at an alarming rate. To counter this relative lack of volume, Columbia had in the GG an apparatus which could use an increased surface speed and correspondingly heavier reproducer to produce a louder, clearer reproduction. The first Grand records were priced at \$5 each. (It should be noted, however, that these larger diameter records played for the same length of time as their smaller counterparts, as the revolutions per minute remained the same.)

Six weeks later, Edison had a competing machine, the "Concert," on the market, priced at \$125. Columbia almost immediately reduced the price of the GG to \$150. Pity the poor souls who brought GG's home for Christmas! Then, as now, it often paid the prospective consumer to "wait out" the initial phase of a new product.

It is presumed that \$150 represented the lowest figure at which the GG could be retailed and still show a profit. The author has not seen advertisements offering the GG at less than \$150. Whatever the circumstances, throughout the first half of 1899, Columbia was being undersold by the Edison Concert. By mid-summer 1899, the time was ripe for a change.

In July of 1899, Columbia undercut Edison with an all-new machine, the "Home Grand" (fig. 1). Selling for \$100, the HG did everything the Edison Concert did, for \$25 less. But look closely at the advertisement... Is it an HG or a future AG? Only the ID plate could tell for sure. The cabinet was an enlarged AT-type,

using the 2-spring AT motor. This machine was the first Grand-type to use the floating reproducer/front-mounted feedscrew/trunion configuration typical of Graphophone products. This compact, proven design must have been far more economical to manufacture than the Concert or the GG. Just how much more economical would be seen over the course of the next 14 months. This first model marked "HG" was manufactured for approximately six months.

In September of 1899 Edison reduced the price of the Concert to \$100, making the competitors equal in price. In December 1899-January 1900 Columbia did something quite odd (fig. 2). They introduced a new machine with the old designation (HG) at the old price (\$100) and reintroduced the old machine with a new designation (AG) at a new price (\$75)! Here we have the first "real" AG, but the machine itself was unchanged. The HG had changed considerably (6-spring motor, larger ornate cabinet) but the price remained unchanged. The new AG or "Columbia Grand" as it was now called, retained the nicked bedplate of the first HG. This is the most noticeable identifying trait of early AG Graphophones, which were manufactured approximately eight months.

Finally, in September 1900, Columbia dropped the price of the AG to \$50 and slightly modified its appearance, the most noticeable feature of which was the black bedplate (fig. 3). This move was most likely in response to Edison lowering the price of the Concert to \$75. In any event, the AG lived out the rest of its existence at \$50, a figure which Edison never attained in the Concert. In 1901 Columbia went one better and offered the AB, a machine which played both Grand and standard-sized cylinders, giving the company the distinction of having offered Grand-type Graphophones through a price range of \$25 for the AB to \$1000 for the legendary Multiplex Grand.

In standing back and looking at the situation from July 1899 to September 1900, we see several interesting things happening. For all intents and purposes, the same machine experienced a drop in price from \$100 to \$50. The designation of AG was substituted for HG with no change in cabinet or mechanism. The price of Grand records dropped correspondingly, from \$2.50 to \$1.50 to \$1.00 each. All of this activity accomplished two things: 5-inch equipment was brought within the means of many more potential customers, and the aggressive marketing of the Columbia Phonograph Co. was graphically displayed. After having introduced the Grand instruments in 1898, they offered the most diverse and varied line of 5-inch machines in the industry, the backbone of which was the AG, until the cylinder moulding process of 1901 rendered them altogether obsolete.

* * *

An outstanding example of an AG Graphophone will be seen on the next page. George Paul can be contacted by writing him at 28 Aldrich Street, Gowanda, NY 14070. Please note this change of address.

THE WADESBORO ANSONIAN
WADESBORO, N.C., TUES. DEC. 15, 1914

THE EDISON PLANT BURNED WEDNESDAY

Loss of Seven Millions Partially Covered by Insurance

West Orange, N. J., Dec. 9.—Fire destroyed virtually the entire main plant of the Edison Company here tonight, causing damage estimated at nearly \$7,000,000 with insurance that

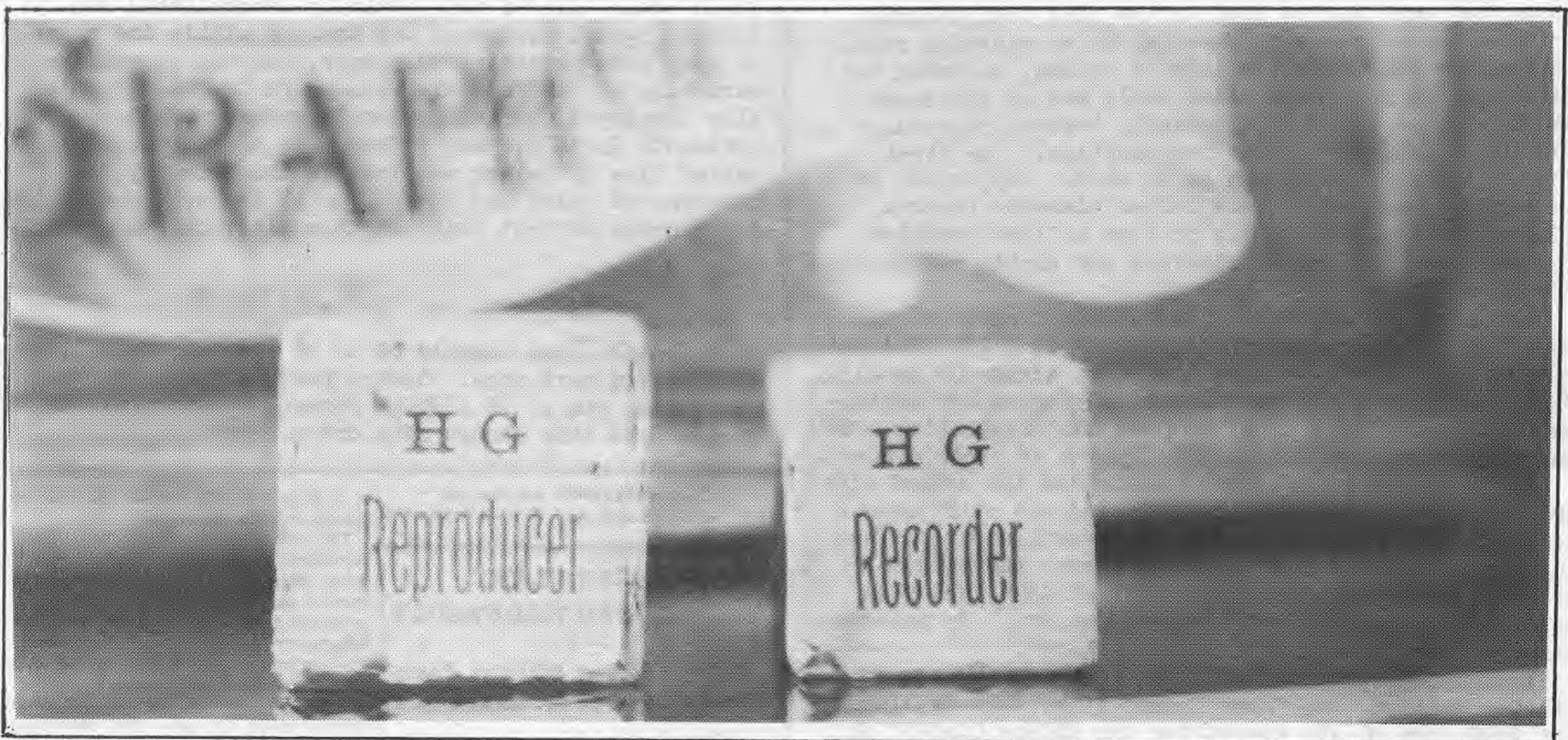
it is expected will reduce the loss to approximately \$5,000,000.

The entire square block of modern reinforced concrete buildings which were supposed to be fireproof was burned out by the flames. The only building saved in the block was the laboratory building, containing valuable scientific machinery under the immediate superintendence of the inventor, Thomas A. Edison. Special efforts made to save this structure were successful.

(courtesy of John Petty)



AG Graphophone no. 3861, retaining nickeled bedplate of early HG.



Boxes, as found with AG Graphophone above, still carry old HG identification.

Alternate Takes

Part I: Victor

by D. E. Ferrara

The phonograph has evolved into an art form as recording technology has improved throughout the years. The Victor Talking Machine Company, more commonly known after 1929 as simply RCA-Victor, made many improvements in the recording art.

Record collectors throughout the years have collected the Victor products and its artists on the classical and popular labels. No doubt collectors have become aware that alternate "takes" or recordings exist in plentitude on the Victor label. There are several ways to detect and distinguish between alternate takes issued under the same catalog listing.

- 1) Examine the take number found at the left side or nine o'clock position outside the record label. In some cases, however, check at the right side or three o'clock position. When two numbers appear, utilize the nine o'clock position number.
- 2) Measure the last groove from one side of the label to the other or the distance from first to last groove. If the distance varies from one record to another, it is obvious that alternate takes exist.
- 3) Examine a Patents label with the catalog number underlined.
- 4) In many cases, simply listening to a recording will distinguish between takes. Later acoustics sound better than pre-1912 acoustics. Alternate takes exist on all four colored labels: red, blue, purple and black.

As recording engineers experimented with various recording diaphragms, alternate recordings were issued. If a particular recording sold well, an alternate recording utilizing the latest recording techniques was recorded and sometimes by the same artist or by another artist who had a large audience, or an artist whose recordings were extremely popular (i.e., Henry Burr, Billy Murray, Lewis James, to name but a few such artists).

Victor introduced orchestral accompaniments to vocal and instrumental recordings in November, 1905. The Victor Orchestra and its counterparts (i.e., Victor Symphony, Victor Concert, and Victor Salon Orchestras) were made up of select musicians from the Philadelphia Orchestra and the Philharmonic Orchestra of New York under the direction of various Victor house conductors which included Walter Rogers, Josef Pasternack, Rosario Bourdon, and Nathaniel Shilkret. There are numerous alternate takes which exist as these directors appeared and switched within the Victor Company.

Victor openly heralded, however, the new 1910 remakes of select 1907 recordings by soprano Nellie Melba, which still utilized the older catalog numbers. Many of the 1907 recordings by Melba featured flutist Charles K. North. The 1910 remakes featured select accompaniments by John Lemmoné.

As a whole, however, the general public was not made aware of alternate recordings. These would include Enrico Caruso's aria, Celeste Aida, Victor 88127, which appeared in the following takes: C-3180-3, recorded 3-29-08 (without recitative) and C-11423, recorded 12-27-11 (with recitative); John McCormack's famous I Hear You Calling Me, Victor 64120, in the following takes: B-8695-1, recorded 3-10-10, B-8695-2, recorded 3-11-11, and B-8695-3, recorded 6-16-21 (which was also issued as double faced no. 754). Again, there are numerous Red Seal recordings with alternate takes.

Electrical recording, introduced in April, 1925, changed the entire scope of recording. Alternate takes, however, still exist in electrical recording (i.e., Fanny Brice's famous song, My Man, Victor 21168,

appeared in the following takes: BVE-25752-7, recorded 12-20-27, BVE-25752-11, recorded 12-22-27, or EVE-25752-12, recorded 12-17-28; Ignace Jan Paderewski recorded his famous Minuet, Victor 6690, on 5-20-26. Both takes CVE-19783-11 and CVE-19783-12 were issued.)

A collector can listen to the various improvements throughout the Victor Company by simply collecting the various takes. Musicians can listen as an artist improved by collecting alternate recordings. This alone makes record collecting a unique hobby.

Special acknowledgment is given to RCA-Victor and Jim Cartwright in sharing much information regarding alternate recordings.

Comments to: Dennis E. Ferrara, 1172 Normany Terrace, Flint, MI 48504.

HERE & THERE

By all accounts, the ARSC convention last June in San Francisco was a great success, highlighted by the appearance of Edna Fischer, Victor artist from the 1920s. Miss Fischer had two issued solos, as well as some sides with the Duncan Sisters as accompanist, and we understand she enchanted convention-goers. Evidently her impromptu playing during a wine and cheese reception will not soon be forgotten. Next year's ARSC convention has been tentatively scheduled for April 17 through 19 in New York.

Did you know that Diamond Discs were up to $\frac{1}{2}$ -inch thick? That Edison Blue Amberols were made of shellac? That records from the pre-electric period were made of rubber? Stephen Stroff, a new columnist for Goldmine, has recently made these claims (among others) in his column "Collecting 78 rpm." We understand that Mike Biel has fired off one of his legendary "detailed responses" to the editor!

Joe Pengelly of Plymouth, England writes that he will be giving an updated paper on "The Technical and Subjective Replication of Archival Sound at the Royal Institution just off Piccadilly on September 27th. He invites any readers who find themselves in London then to "look in." Incidentally, the Pengelly Cylinder Player will be featured in an article in the next issue of the GRAPHIC.

The National Broadcast Museum Superstation of Dallas, Texas is now on the air, via satellite. The station broadcasts 24 hours a day, 7 days a week and presents vintage music from the years 1899 to 1959, plus old time radio shows. The program material is from the Museum's library of more than 15,000 historical recordings. A recent mailing from the Museum says that the station went on line May 31st at a total cost of six dollars! Tune SATCOM 4, Transponder 21, Audio 6.2 to hear their 'round-the-clock broadcasting.

Finally, Steve Ramm spotted an unusual device in a Radio Shack ad last winter. Behind one of their new laser disc players is a bizarre artist's conception of a cylinder phonograph which includes a disc turntable for good luck, as well as a reproducer that looks like a child's top on its side! We can't help wonder just what the artist had in mind when he created this ridiculous contraption.



An empty mailbox will be your fate if you forget to notify us of any change in your address!

WANTED

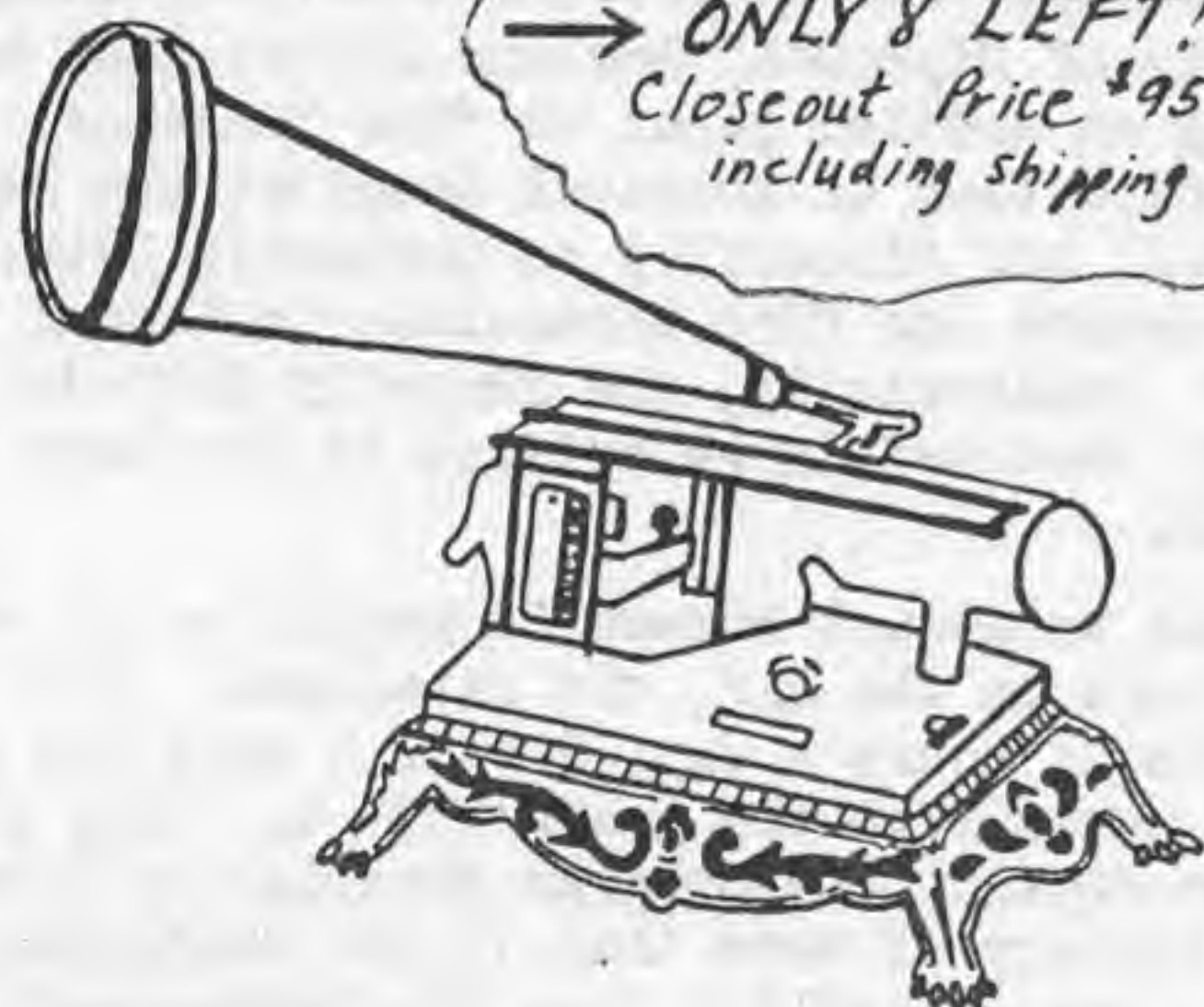
Blue Amberol Records in the Hebrew series

any of the following:

| | | |
|-------|--|-------------------|
| 10050 | A Mensch sol mein sein | Simon Paskal |
| 10051 | Das Mzuzele | Simon Paskal |
| 10052 | Was Zu Gott, Ist Zu Gott, und Was Zu Leute Ist Zu Leute | Simon Paskal |
| 10053 | Schenkt A Neduwe | Regina Prager |
| 10054 | Arie aus die Zwei Tanuim | Regina Prager |
| 10055 | Ich Benk A Heim | Sadie Rosenthal |
| 10056 | Eili, Eili, Lomo Azaytoni | Frances Simonoff |
| 10057 | Dus Fertriebene Teibele | Frances Simonoff |
| 10058 | A Yudische Chupe | Solomon Smulewitz |
| 10059 | Blumenkrenze | Solomon Smulewitz |
| 10060 | Das Thilem'l | Solomon Smulewitz |
| 10061 | Der Eneg Schabes | Solomon Smulewitz |
| 10062 | Dus Heilige Sekele | Hyman Adler |
| 10063 | Die New Yorker Treren | Hyman Adler |
| 10064 | Kidesh | Cantor B. Woolff |
| 10065 | Hinenie | Cantor B. Woolff |
| 10066 | All Mular Rachem | Cantor B. Woolff |

Bill Eigenfeld
388 Avenue X
Brooklyn, NY 11223
(718) 645-9415

1904 SEARS CATALOG COMES TO LIFE!



— Upgrade Your Model Q Graphophone —

An outstanding shelf-piece for every phonograph (and Graphophone collector). This special ornamental base, nickel-plated, made of solid, heavy construction, not only adds to the value and appearance of your machine, but gives it greater weight and stability. As the turn-of-century ads said, this base will contribute to the steadiness of your machine, thus increasing the efficiency of your phonograph!

This base has been cast in high quality bronze to capture the carved detail of the original and then nickel-plated to preserve its elegant beauty. It will accept the Columbia Q, Eagle, Busy Bee, and several other open works machines.

This is a limited edition (now ready!). Please order while available for the introductory price of \$125. ppd. Satisfaction guaranteed.
(More detailed, close-up illustrations are available for a SASE.)

Aaron Cramer
P. O. Box 537
Brooklyn, NY 11229

TALKING
MACHINE
MADNESSThe Story Of America's
Early Phonograph Shows

BY CHERYL BAUER AND RANDY McNUTT

TALKING MACHINE MADNESS,
The story of America's Early Phonograph shows.
By Cheryl Bauer and Randy McNutt. A 30-page
booklet filled with old horns, cylinders, machines,
and everything about the traveling phonograph
demonstrators at the turn of the century. Send
\$4.00 to Hamilton Hobby Press, Box 455,
Fairfield, Ohio 45014. *****

For Vacation Fun and Music
YOU NEED AN
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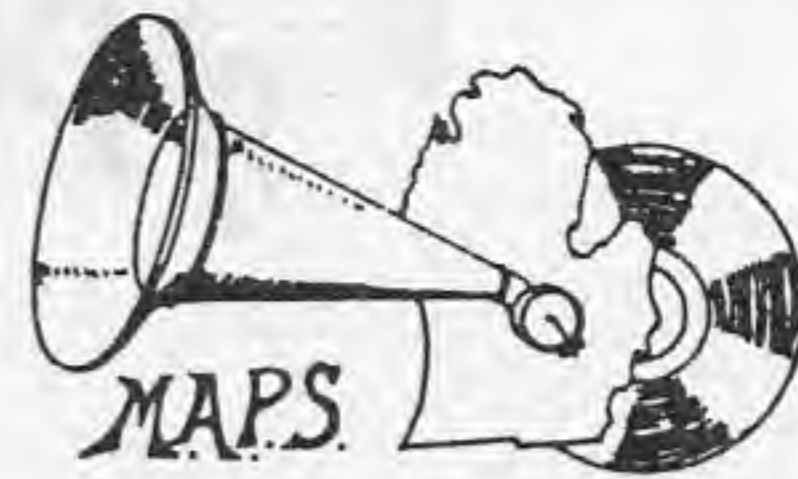
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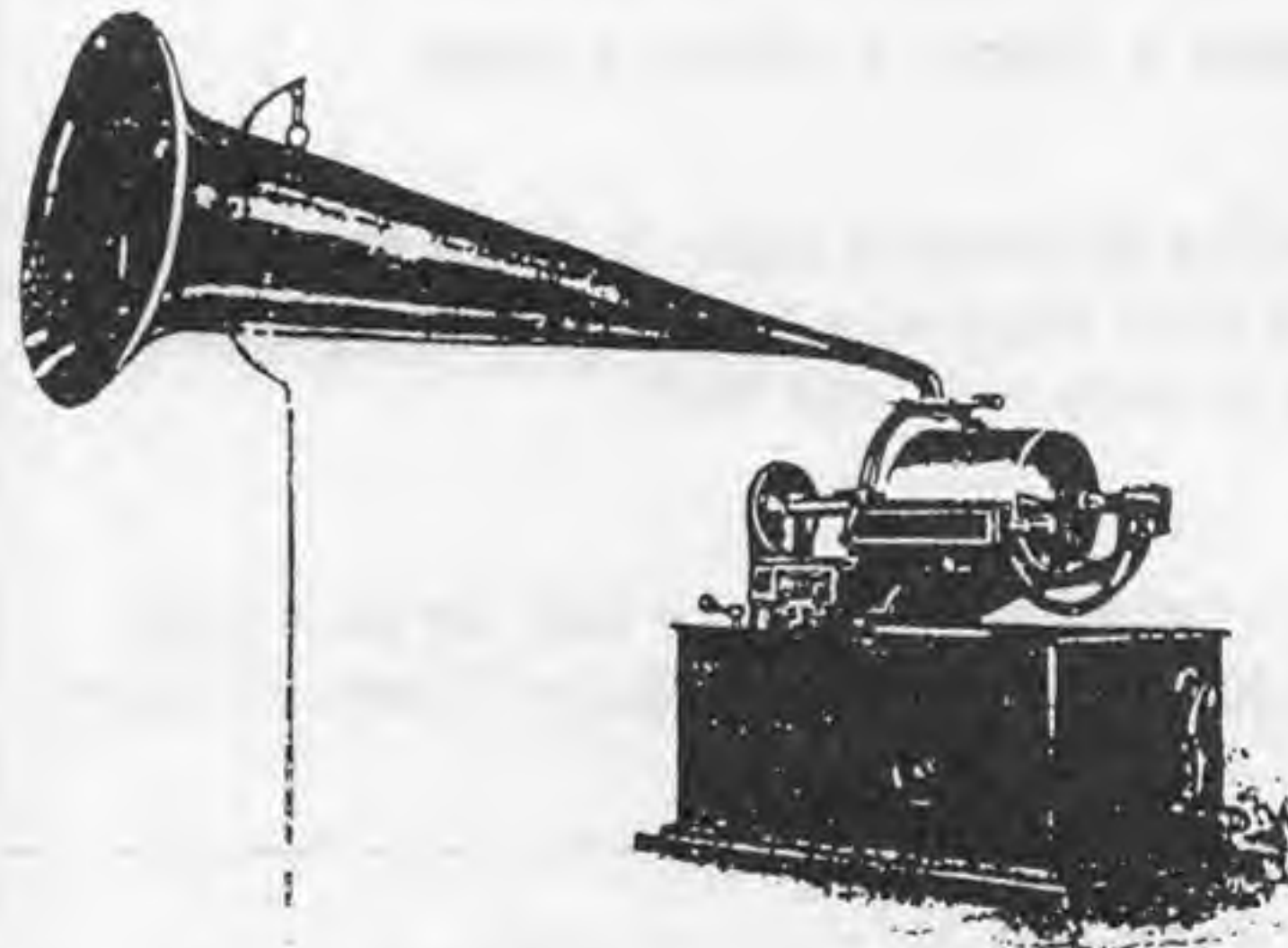
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- #059 276 Tiny Hill/Page Cavanaugh Trio
- #060 443 Ernie Felice/Bill Lee/Caro lRichards
- #061 466 David Rose/Ray Bloch
- #062 9759-9768 Jimmie&LeonShort/Frank Raye
- #063 9609-9618 Bob Grant
- #064 9619-9628 Ray Bloch/Lyn Murray
- #065 9779-9788 Jimmy Lytell/Patti Clayton
- #066 9569-9578 Carmen Cavallaro/David Rose
- #067 8219-8228 Russ Morgan/Nat Brandwynne
- #068 9799-9808 Russ Morgan/Lyn Murray
- #069 8179-8188 Milt Herth Trio/Chas Tochette
- #070 10829-10838 Helen Forrest/Henry Sylvern
- #071 8439-8448 Milt Herth Trio
- #072 9929-9938 Page Cavanaugh Trio/Jimmy Lytell
- #073 473 Murray McEachern/The Daydreamers
- #074 498 Helen O'Connell/The Starlighters
- #075 Thesaurus 1710 Freddy Martin/Vincent Lopez

NOTE: If you want TAPES of any of the ETs listed send SASE and I'll send information & pricing.

NOTE: Unreasonable bids will be ignored.

NOTE: Have large quantity of ETs to dispose of either by sale or trade. Send your want list and your trade/sale list. A SASE is appreciated.

NOTE: If you wish to receive future lists of transcription discs being disposed of please send a large SELF-ADDRESSED-STAMPED-ENVELOPE. Outside USA send two International Reply coupons.

Larry F. Kiner

P. O. Box 724

Redmond, WA. 98073 - 0724

USA



GLEN GURWIT, 46 FIRST ST., SWANTON, VERMONT 05488-1241

This unusual group of Edison Diamond Discs is offered for sale by mail auction. This auction listing is not being printed elsewhere, and is offered only to the discriminating readers of the GRAPHIC. Most of these recordings are in excellent to fine condition. I will try to note any in lower overall condition, as well as any defects. For this listing, MFL=white paper label, and EFL=etched black label. Some classical sides are unlabeled; these sides are usually "explanatory talks" about the composer and/or performer. There are no minimum bids, but I do reserve the right to reject unreasonable bids. Your satisfaction with your winnings is guaranteed. If you experience any problems, please write or call me (802-868-4618) for a prompt adjustment or refund. Only winners are notified unless you send an SSAE for results. Postage/insurance and a \$1 packing fee are added to billings. To assist bidders who, like myself, are not experts in Diamond Disc lore, I will list the records numerically and show as much information as possible from the labels. Closing date for receipt of bids is SEPT. 21, 1985. I have no computer or gadgets; prompt bids are very much appreciated. Thank you for your interest. Please bid by List # and show the record #, if possible, to help me keep everything clear and accurate.

reput not affecting play lam-crack in laminated surface, audible

1. 50052 VENETIAN INSTRUMENTAL QUARTET: Flower Song (Violin, Violoncello, Flute and Harp)
2. 50078 AMERICAN SYMPHONY ORCHESTRA: Apple Blossoms (minor scuffs)
3. 50078 NATIONAL PROMENADE BAND: Fidelity Two Step
4. 50133 AMERICAN SYMPHONY ORCHESTRA: Orpheus Overture [Offenbach]
5. 50133 BRASS ORCHESTRA (FOR DANCING): The International Rag—Medley Turkey Trot
6. 50230 BRASS ORCHESTRA (FOR DANCING): The Trail Of The Lonesome Pine—Medley Turkey Trot
7. 50230 MANUEL ROMAIN (TENOR SOLO): That's An Irish Lullaby (Too-ra-loo-ra-loo-rail) (small edge flake nap) (average wear)
8. 50302 MANUEL ROMAIN (TENOR SOLO): When I Dream Of Old Erin
9. 50302 THE CAROL SINGERS (MIXED VOICES WITH ORCHESTRA): O Little Town Of Bethlehem
10. 50313 THE CAROL SINGERS (MIXED VOICES WITH ORCHESTRA): Once In Royal David's City (small edge flake nap)
11. 50313 GEORGE WILTON BALLARD & OWEN J. MCCORMACK (TENOR & BARTONE WITH ORCH.): In The Land of Love With The Song Birds (average wear)
12. 50335 BURTON LENTHAN (TENOR WITH ORCHESTRA): She's The Daughter of Mother Madree (average wear)
13. 50335 SODERO'S BAND (CORNET, TROMBONE, AND EUPHONIUM TRIO): Praise Ye—Grand Trio ["Attilla"—Verdi]
14. 50357 SODERO'S BAND: Coronation March ["Le Prophete"—Meyerbeer]
15. 50357 WALTER VAN BRUNT (TENOR WITH ORCHESTRA): Don't Bite The Hand That's Feeding You (average wear)
16. 50396 BILLY MURRAY (TENOR AND CHORUS WITH ORCHESTRA): Are You From Dixie? ("Cause I'm From Dixie Too) (average wear)
17. 50396 WALTER VAN BRUNT (TENOR WITH ORCHESTRA): Ireland Must Be Heaven, For My Mother Came From There
18. 50415 IRVING KAUFMAN (TENOR AND CHORUS WITH ORCHESTRA): It's Always Orange Day in California—Canary Cottage (average wear)
19. 50415 GLADYS RICE & IRVING KAUFMAN (SOPRANO AND TENOR WITH ORCHESTRA): Alice in Wonderland—The Century Girl [Irving Berlin]
20. 50449 IRVING KAUFMAN (TENOR AND CHORUS WITH ORCHESTRA): The Chicken Walk—The Century Girl [Irving Berlin] (average wear)
21. 50449 ARTHUR FIELDS (BARTONE AND CHORUS WITH ORCHESTRA): It's A Long Way to Berlin, But We'll Get There (moderate wear)
22. 50587 PREMIER QUARTET (MALE VOICES WITH ORCHESTRA): We're Going Over
23. 50587 STEVE FORTER & CO.: A Police Court Scene
24. 50669 GOLDEN AND HEINS (COON VAUDEVILLE SKETCH WITH BAND): Bill's Visit to St. Peter
25. 50669 LOU CHIEA "FRISCO" (XYLOPHONE SOLO): Barcarolle ["The Tales of Hoffman"—Offenbach—"Frisco"]
26. 50737 LOU CHIEA "FRISCO" (XYLOPHONE SOLO): The Rosary
27. 50737 AL BERNARD: Timbuctoo (small edge flake nap)
28. 50884 STELLARIO CAMERIA (MANDOLIN SOLO): Invocation [Stellario Camberia]
29. 50884 KITTIE BERGER (HARP—ZITHER SOLO): Romance from "L'Eclair" [Halévy]
30. 50959 HENRY W. LANCE (PIANO SOLO): Who (Believed in You)—Fox Trot
31. 50998 ERNEST L. STEVENS (PIANO SOLO): Swaying—Waltz (visible fading in some grooves; plays well)
32. 50998 ANNA PINTO (HARP SOLO): Kathleen McAvourne—Fantasia (3 or 4 worn grooves)
33. 51050 ERNEST ALBERT COUTURIER (CORNET SOLO): Serenade [F. Schubert] (moderate wear)
34. 51050 RAE ELEANOR BALL (VIOLIN SOLO): PIANO FORTE BY JOHN F. BURCKHARDT: Creole Serenade [Rae Eleanor Ball]
35. 51314 THE MERRY SPARKLES: Not Yet, Suzette!—Fox Trot
36. 51314 TOMMY MINACO'S ORCHESTRA: Why Did I Kiss That Girl?—Fox Trot
37. 51331 HARRY RADEMAN'S DANCE ORCHESTRA: Say It Again—Fox Trot from "Moonlight"
38. 51400 HARRY RADEMAN'S DANCE ORCHESTRA: Life and Love Seen Sweeter After the Storm—Fox Trot
39. 51400 NATIONAL MALE QUARTET (MALE VOICES): A Street Corner Quartet
40. 51401 NATIONAL MALE QUARTET (MALE VOICES): Jubilee Days
41. 51401 SIGNOR LOU CHIEA "FRISCO" (LEEDY-VIBRATION BELLS): Aloha Oe (Farwell to Thee)
42. 51519 SIGNOR LOU CHIEA "FRISCO" (LEEDY-VIBRATION BELLS): Gypsy Love Song ["The Fortune Teller"—Victor Herbert]
43. 51519 BILLY WINNE'S GREENWICH VILLAGE INN ORCHESTRA: Titina (Fox Trot from "Puzzles of 1925") (2 fine lams, 3/4" and 1")
44. 51570 BILLY WINNE'S GREENWICH VILLAGE INN ORCHESTRA: Yearning (Just For You—Fox Trot) (2 fine lams, 3/4" and 1")
45. 51570 HENRY GENDRON AND HIS STRAND ROOF ORCHESTRA: Vocal Chorus: Semitola (An Indian Love Song—Fox Trot)
46. 51616 FERRERA AND PAULIHI: The St. Louis Blues (Hawaiian Guitar Duet) [W. C. Handy]
47. 51680 FERRERA AND PAULIHI: Southern Blues (Hawaiian Guitar Duet) [Frank Ferrel]
48. 51680 HERSHEL SACHS (MILKIMER; JOHN F. BURCKHARDT, PIANO): Through Battle to Victory March (Durch Kampf Zum Sieg)
49. 51680 HERSHEL SACHS (ZIMBALOW; JOHN F. BURCKHARDT, PIANO): Only One Vienna March (Wien Bleibt Wien)
50. 52128 LOUIS LILJENFELD WITH HIS HOTEL BILTMORE ORCHESTRA: The Calinda—Fox Trot (from "A La Carte") [Herman Hupfeld]
51. 52305 AL FRIEDMAN AND HIS "YOING'S" ORCHESTRA (VOCAL: VAUGHN DE LEATH): My Blue Heaven—Fox Trot (a few tired grooves)
52. 52305 WINEGAR'S PENN. BOYS: My Gal—Fox Trot
53. 52305 AL FRIEDMAN AND HIS ORCHESTRA (VOCAL CHORUS BY THEO ALBAN): Girl of My Dreams—Waltz
54. 52305 ELIZABETH SPENCER AND VERNON ARCHIBALD (SOPRANO AND BARTONE): Ever of Thee I'm Fondly Dreaming
55. 52305 METROPOLITAN QUARTET (MIXED VOICES): Darling Nellie Gray
56. 52305 VERNON DAHART AND MARIE DE KYSER (TENOR AND SOPRANO): On Yonder Rock Reclining ["Fra Diavolo"—Auber]
57. 52305 NEW YORK LIGHT OPERA CO. (MALE VOICES): The Soldiers Chorus ["Faust"—Gounod] (tiny edge flake, nap)
58. 52305 EDISON CONCERT BAND: Hungarian Rhapsody No. 2, Part 1 [F. Liszt]
59. 52305 EDISON CONCERT BAND: Hungarian Rhapsody No. 2, Part 2 [F. Liszt] (few final grooves worn)
60. 52305 ELIZABETH SPENCER (SOPRANO SOLO): Love's Dream After the Ball
61. 52305 EMORY B. RANDOLPH (TENOR SOLO): Irish Love Song

31. 80172 (UNNAMED) BARTONE AND CHORUS, ORCHESTRA ACCOMPANIMENT: The Star Spangled Banner (few lams in lead-in area, nap)
32. 80179 (UNNAMED) MIXED QUARTET, ORCHESTRA ACCOMPANIMENT: America (My Country 'tis of Thee) (one bad lam; can still be played)
33. 80179 VENETIAN INSTRUMENTAL QUARTET (VIOLIN, VIOLONCELLO, FLUTE AND HARP): Mountain Echoes (average wear)
34. 80251 VENETIAN INSTRUMENTAL QUARTET (VIOLIN, VIOLONCELLO, FLUTE, HARP): Memories—Reverie (average wear)
35. 80251 NEW YORK LIGHT OPERA CO.: Pirates of Penzance Acts No. 1
36. 80593 ARMAND VERSEY AND HIS HUNGARIAN ORCHESTRA: O Sole Mio (moderate wear)
37. 80702 VENETIAN INSTRUMENTAL QUARTET (VIOLIN, VIOLONCELLO, FLUTE AND HARP): Dream of the Tyrolienne (moderate wear)
38. 80702 WALTER CHAPMAN (PIANO SOLO): Liebestraum (Dream of Love) [Liszt]
39. 80753 WALTER CHAPMAN (PIANO SOLO): Blue Danube Waltz [Strauss-Chapman]
40. 80753 AMERICAN SYMPHONY ORCHESTRA: Prelude, Act 1 (from "Traviata") [Verdi]
41. 80770 AMERICAN SYMPHONY ORCHESTRA: Wedding March (from "Midsummer Night's Dream") [Mendelssohn]
42. 80770 AMERICAN CONCERT ORCHESTRA: Largo from "New World" Symphony (Symphony #5 in E Minor) [Dvorak, Op. 95]
43. 80773 SALVATORE DE STEFANO (HARP SOLO): Am Springbrunnen (At the Fountain) [A. Zabel, Op. 23]
44. 80787 SALVATORE DE STEFANO (HARP SOLO): (A) Carzonetta/B) Concert Etude No. 2 [(a) Martenot/(b) Zabel]
45. 80787 HARLICK'S GYPSY ORCHESTRA: Kashak (Caucasian Folk Song)
46. 80799 HARLICK'S GYPSY ORCHESTRA: Two Guitars
47. 80799 PLAYED BY FREDERICK KINSLEY ON THE MIDWINTER-LOSH PIPE ORGAN: The World Is Waiting For The Sunrise
48. 80803 PLAYED BY FREDERICK KINSLEY ON THE MIDWINTER-LOSH PIPE ORGAN: Poor Butterfly
49. 80803 AMERICAN CONCERT ORCHESTRA: A Suite of Serenades, No. 1 ("Spanish") [Victor Herbert]
50. 80805 AMERICAN CONCERT ORCHESTRA: A Suite of Serenades, No. 3 ("Cuban") [Victor Herbert]
51. 80819 AMERICAN CONCERT ORCHESTRA: Morning, Noon and Night in Vienna Overture, Part 1 [F. v Suppe]
52. 80819 AMERICAN CONCERT ORCHESTRA: Stradella Overture, Part 1 [Plotow]
53. 80853 AMERICAN CONCERT ORCHESTRA: Stradella Overture, Part 2 [Plotow] (one worn groove)
54. 80853 AMERICAN CONCERT ORCHESTRA: In a Chinese Temple—Garden—Oriental Fantasy [Kotelby] (tiny edge flake nap)
55. 80871 HERBERT SOMAN'S SALON ORCHESTRA: Cherie, I Love You (Cherie, je t'aime)
56. 82077 HERBERT SOMAN'S SALON ORCHESTRA: Lonesome Melody O' Mine
57. 82077 (UNNAMED) SOPRANO SOLO IN FRENCH, ORCHESTRA ACCOMPANIMENT: Depuis le Jour [Louise"—Charpentier] (average wear; 1 bad groove)
58. 82081 (UNNAMED) SOPRANO SOLO, ORCHESTRA ACCOMPANIMENT: My Laddie [William Amour Thayer]
59. 82084 ALICE VERLET (SOPRANO IN ITALIAN): Ernani! Involami! ["Ernani"—Verdi]
60. 82088 HARRY E. HUMPHREY: Explanatory Talk
61. 82088 HARRY E. HUMPHREY: Explanatory Talk
62. 82184 ALBERT SPALDING (VIOLIN SOLO): A Song of India (Chanson Indoue) [Rimsky-Korsakow]
63. 82184 ALBERT SPALDING (VIOLIN SOLO): Pianoforte by ANDRE BENOIST: Drink To Me Only With Thine Eyes (Arr. by Roger Quilter)
64. 82239 ALBERT SPALDING (VIOLIN SOLO): Pianoforte by ANDRE BENOIST: Serenade [G. Pieme] (minor scuffs, nap)
65. 82239 ALBERT SPALDING (VIOLIN SOLO): Pianoforte by ANDRE BENOIST: Indian Lament [Dvorak-Kreisler]
66. 82251 ALBERT SPALDING (VIOLIN SOLO): Piano and Organ Accompaniment by ANDRE BENOIST & ROBERT GAYLER: Largo—"Xerxes" [Handel]
67. 82251 FRIEDA HEMPEL (SOPRANO WITH ORCHESTRA, IN ITALIAN): Ombra Leggera ["Dinorah"—Meyerbeer]
68. 82256 MARIO LAURENTI (BARTONE WITH ORCHESTRA, IN ITALIAN): Nemico Della Patria? ["Andrea Chénier"—Giordano]
69. 82256 ANNA CASE (SOPRANO WITH ORCHESTRA, IN FRENCH): Le Beau Reve [A. Flegier] (first 3/4" worn)
70. 82258 MARIE RAPPOLO (SOPRANO SOLO): Violin Obligato by ALBERT SPALDING: Pianoforte by ROBERT GAYLER: Ave Maria [Schubert]
71. 82258 HENRI SCOTT (BASS WITH ORCHESTRA): Pilgrim's Song [P. Tschalkowsky]
72. 82288 GIOVANNI ZENATELLO (TENOR IN ITALIAN): Salve, Dimora ["Faust"—Charles Gounod]
73. 82292 MARIE RAPPOLO AND GIOVANNI ZENATELLO (SOPRANO, TENOR AND MALE CHORUS IN ITALIAN): Miserere ["Ti Trovatore"—Verdi]
74. 82292 FRIEDA HEMPEL AND THE LYRIC MALE QUARTET: Vesper Hymn [Bortniansky]
75. 82302 FRIEDA HEMPEL (Label reads: "Recorded by Hempel on the One Hundredth Anniversary of the first singing of this beloved song.")
76. 82302 Home Sweet Home [John Howard Payne]
77. 82302 ANNA CASE (SOPRANO): Our Paradise [Neil Moret]
78. 82304 ANNA CASE (SOPRANO): Jerusalem ["Gallia"—Ch. Gounod]
79. 82315 GUIDO CIOCOLINI (TENOR IN ITALIAN): La Campana di San Giusto
80. 82315 ANNA CASE (SOPRANO): Open Thou My Love, Thy Blue Eyes [J. Massenet]
81. 82318 ANNA CASE (SOPRANO): Hear How the Sweet Sound (Blue Danube Waltz) [Johann Strauss, Jr.]
82. 82318 VASA PRIHODA (VIOLIN SOLO): Pianoforte by OTTO EISEN: Witch's Dance [Paganini]
83. 82328 VASA PRIHODA (VIOLIN SOLO): Pianoforte by OTTO EISEN: Hymn to the Sun ["Le Coq d'Or"—Rimsky-Korsakow-Kreisler]
84. 82328 ANNA CASE (SOPRANO IN HAWAIIAN AND ENGLISH): Sweet Lei Lehua [King Kalakaua]
85. 82329 ANNA CASE (SOPRANO IN HAWAIIAN): Na Lei O Hawaii (Song of the Islands) [Olas, E. King]
86. 82329 ANNA CASE (SOPRANO IN HAWAIIAN): Imi Au La Oe (I Am Searching for Thee) [Olas, E. King]
87. 82337 ANNA CASE (SOPRANO IN HAWAIIAN): Beautiful Kahana [Olas, E. King]
88. 82345 ANNA CASE (SOPRANO): Indian Dawn
89. 82345 ANNA CASE (SOPRANO): Indian Love Call from "Rose-Marie" [Harbach, Hammerstein 2nd, & Friml] (moderate wear; few bad grooves)
90. 82511 ANNA CASE (SOPRANO): For All Eternity (average-to-moderate wear)
91. 82511 ANNA CASE (SOPRANO): Cuckoo, Shall I Grow Old? [Franz Abt]
92. 82511 (UNNAMED) SOPRANO SOLO IN LATIN (HARP ACCOMPANIMENT WITH VIOLIN OBLIGATO): "Ave Maria" [Charles Gounod]
93. 82541 JULIA HEINRICH AND GUIDO CIOCOLINI (SOPRANO AND TENOR IN ITALIAN): Sweet Spirit, Hear My Prayer (average wear; a couple of worn grooves)
94. 82541 HARRY E. HUMPHREY: Explanatory Talk
95. 82545 ARTHUR MIDDLETON (BASS SOLO IN ITALIAN): Largo Al Factotum ["Ti Barbiere di Siviglia"—Rossini]
96. 82545 HARRY E. HUMPHREY: Explanatory Talk (worn grooves first 3/4")
97. 82549 FRIEDA HEMPEL (SOPRANO WITH ORCHESTRA IN ITALIAN): Violin Obligato by MARY ZONTIAY: Ave Maria (Adapted to the Intermezzo from "Cavalleria Rusticana") [Mascagni] (small record; 9/4" diameter)
98. 82551 FRIEDA HEMPEL AND CRITERION QUARTET (SOPRANO AND MALE VOICES WITH ORCHESTRA): My Old Kentucky Home [Stephen Foster]
99. 83012 ALESSANDRO BONCI (TENOR WITH ORCHESTRA IN ITALIAN): Aloha Oe (Farwell to Thee) [Queen Liliuokalani]
100. 83087 (UNNAMED) ANNA CASE (SOPRANO IN ITALIAN): Qui La Voce ["Ti Puritani"—Bellini] (small piece of label torn)
101. 83087 ANNA CASE (SOPRANO): O Sleep, Why Dost Thou Leave Me? ["Semele"—Handel] (slight wear)

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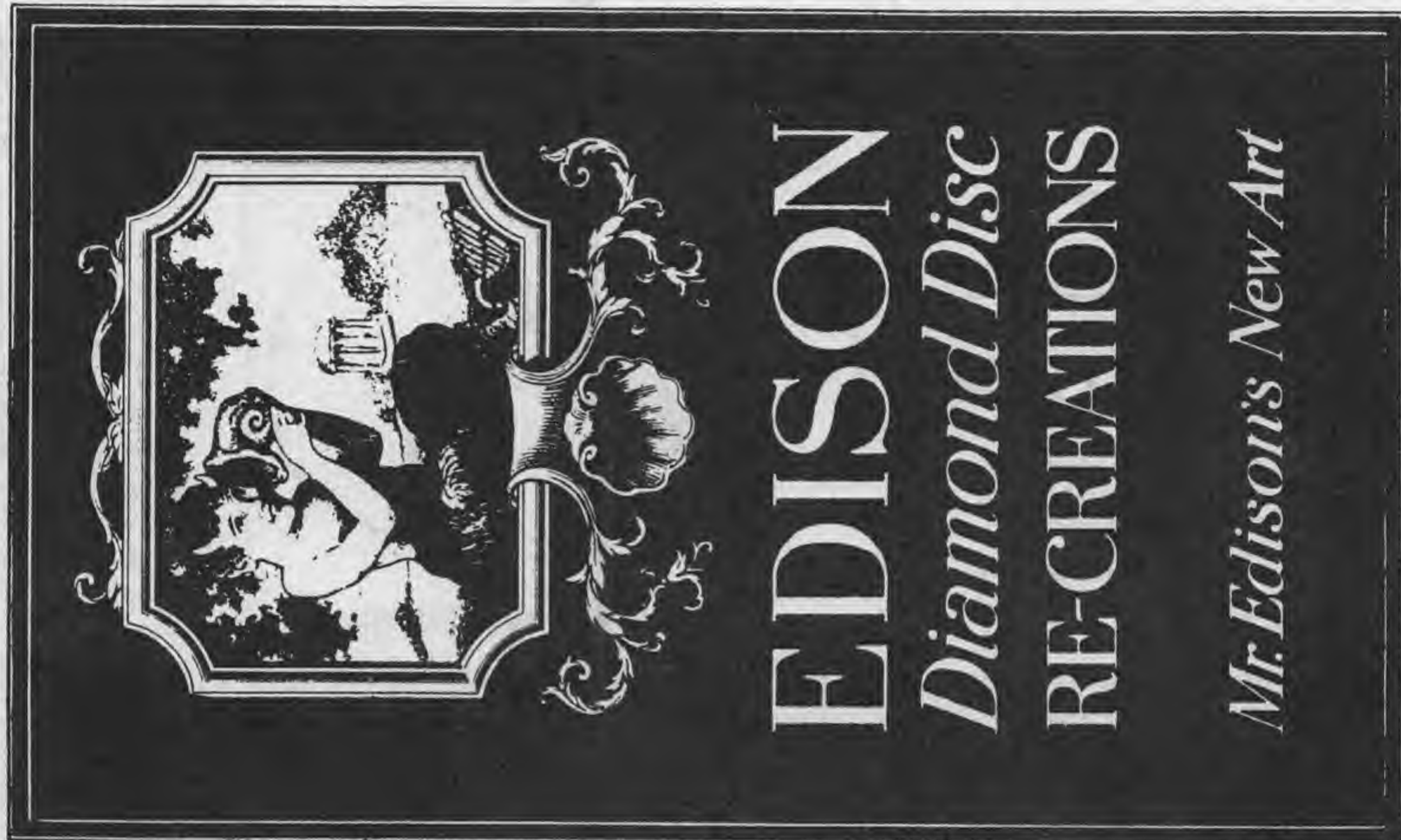
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- Publication date: November, 1985.
- Compiled by Ray Wile
Edited by Ron Dethlefsen
Published by APM Press
- If you wish to be informed when the book is ready, write:
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** Includes Diamond Discs, lp's, Needle Cuts and some experimental releases.

Form 3260 October, 1916.




EDISON

BLUE AMBEROL RECORDINGS 1915 - 1929

Edison Blue Amberol Recordings is available from APM Press, 502 East 17th Street, Brooklyn, NY 11226, or from Ron Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artists' photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings.

An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of Blue Amberol Cylinders.

The edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethlefsen. Copies are \$54.95, including postage and handling.